

PERMANENT RECORD
GENERAL LIBRARY
UNIV. OF MICHIGAN

The ART NEWS

DEC 30 1929



PORTRAIT OF A YOUTH IN LARGE TURBAN

By REMBRANDT

Recently purchased by Mr. Max Epstein of Chicago from Bühler and Steinmeyer.

NEW YORK, DECEMBER 28, 1929

Vol. XXVIII—No. 13—WEEKLY

PRICE 25 CENTS

ANTIQUES AND DECORATIONS

A Carved Oak Table (Circa 1680), a pair of fine Morlake Tapestries, a pair of Seventeenth Century English Oak Stools and other beautiful objects of art that constitute this handsome grouping illustrated are representative of the establishment of Rosenbach. These and many other antique and decorative objects may always be seen in our galleries.



THE ROSENBACH CO.

NEW GALLERIES

202 EAST 44TH STREET

NEW YORK

1320 WALNUT STREET
PHILADELPHIA



ANTIQUE FURNITURE
OLD ENGLISH SILVER
TAPESTRIES—DECORATIONS
RARE BOOKS AND PRINTS

15 EAST 51st STREET
NEW YORK CITY



RARE BOOKS
FINE PRINTS
MANUSCRIPTS
AUTOGRAPHS

The ART NEWS

S. W. FRANKEL, Publisher

NEW YORK, DECEMBER 28, 1929

Paintings Bring Good Prices in Berlin Sales

Early December Sales at Cassirer's and Lepke's Reveal Good Demand for Works of Authentic Quality.

BERLIN.—Despite the fact that sales by auction held in Germany during the first two weeks of December came in a period of financial depression, very satisfactory returns were secured in dispersals at Lepke's and Cassirer's. Some of this scarcely anticipated success was doubtless due to the presence of foreign dealers and collectors but sales' returns as a whole continued to prove that there is always lively competition for good examples by the old masters. The majority of the works bringing high prices were well authenticated and had either been included in public exhibitions or discussed in the books and publications of scholars.

The most conspicuously high prices realized in these early December sales were realized at the auction of the Otto Held collection held at Cassirer's on December 5th. Here it was largely the paintings by the early German masters which aroused the greatest interest. Among these was an "Annunciation" by Leonhard Beck, an Augsburg master who died in 1542, which brought 23,600 marks. Two charming little altar-wings by Bartholomaeus Bruyn, depicting St. Barbara and St. Bartholomew, which dated from the early period of the master when his style resembled that of Joos van Cleve, realized 12,500 marks. The companion portraits of a young man and a young woman, fine examples of the art of Hans von Kulmbach, which were formerly in the collection of Sir Charles Turner of London, sold at 29,000 marks, while 34,500 marks was secured for the panel by the Master of the Life of Mary, depicting the Virgin and Child standing between St. Margaret and St. Agnes. Like the majority of other works which brought high prices in this sale, this work had been included in several exhibitions and discussed in the publications of specialists.

Among the examples by later masters, the highest price was obtained for a Ruysdael landscape which realized 24,000 marks. Another landscape by Van der Neer, reproduced in the Hofstede de Groot publication, was knocked down at 17,000 marks. Terborch's coloristically charming "Proposal," considered by Bode as dating from the period between 1655-8, went for 13,200 marks. A Brussels tapestry of the late XVIIth century brought 50,000 marks.

On December 6th, the collection of Alexander Tritsch of Vienna, which was sold at Cassirer's, also realized some good prices. The highest figure in this dispersal—11,000 marks—was paid for a "Madonna and Child" by Adriaen Isenbrandt, bearing the authentication of Friedlander. Cuypp's "Prince of Orange," dating from the master's middle period and reproduced by Hofstede de Groot, was sold at 12,600 marks while the Bartholomaeus Helst portrait of an old woman, from the artist's best period, secured 12,700 marks. For another Dutch painting, Tenier's "Peasants in a Room," done in his middle period, 7,500 marks was paid. Another good price was the 7,500 marks paid for the Moreelse portraits

(Continued on page 19)



"THE LOGE"

By MARY CASSATT

This painting, recently purchased by Chester Dale from the Wildenstein Galleries is said to have brought the highest price ever paid for one of Miss Cassatt's pictures.

DR. RAIMOND VAN MARLE IN NEW YORK

Dr. Raimond van Marle, whose knowledge and judgment of Italian art have won the widest respect, has been in New York for several weeks. During that time he has visited most of the collectors in New York and has renewed his acquaintance with their pictures.

There is no doubt, Dr. van Marle says, that apart from the European state collections the greater part of the finest Italian pictures is in America. There are, he says, many fine things left in Europe, scattered among many houses, but almost no single collection of the importance of several in America.

Lest we become too prideful we must always remember that the very finest Italian pictures are still in Italian possession and our pictures, taken as a group, are small in size and of secondary interest. Dr. van Marle believes, however, that of the paintings which have come on the market America has by far the best. Since there are comparatively few which remain to be sold in Europe it is evident that the American private collections as they exist today can never be surpassed.

The rise to prominence of the early

(Continued on page 5)

Vieweg Collection To Be Sold at Lepke's in March

BERLIN.—An event of very great importance opens the spring auction season in Berlin. This is the dispersal of the famous Vieweg collection of Brunswick, which will take place at Lepke's in March. The owner of the collection is at the head of the well known firm of Vieweg, which is among the oldest and most important publishing companies in Germany. Goethe was among the authors whose works they published.

The Vieweg collection of paintings and objects of art includes exceptional specimens, the greater part of which emanate from the Campe collection of Hamburg. At present only the most important works included in the sale can be enumerated but a more detailed account will follow at a later date. The compilation of the catalogue has been entrusted to Professor Winkler and Geheimrat Falke. The former describes the paintings, the latter the art and crafts objects.

The paintings include works by the following masters: Bartel Bruyn, Cotignola, Signorelli, Giorgione, Provost, Pasquellino Veneziano, Scorel, Ben-

33,000 FRANCS FOR ROUAULT

PARIS.—At the Hotel Drouot a recent sale of modern paintings, conducted by Me. Alph. Bellier, brought a total of 515,000 francs. The lots included a picture of a painter's model by Derain, which attained 30,000 francs; "Danseuses," by Picasso, 31,000 francs; "Clowns," by Rouault, 33,000 francs; a picture by Boudin of ships at Antwerp, 29,000 francs; two works by Lebourg, a view of Notre-Dame de Paris in summer, 19,500 francs, and a view of the Pont de Sevres, 18,000 francs; "Au Spectacle," by Daumier, 25,000 francs. Rue des Saules, by Utrillo, 20,500 francs. A head of a woman with a chignon, a bronze by Bourdelle, brought 12,400 francs.

son, Roger van der Weyden, Isenbrandt, the Master of the Half Length Figures, Bernardino Fungal, Steen ("Portrait of His Children"), Ruysdael ("View of Harlem"), Bol, Averkamp and Zoppo.

In addition to the paintings there are terra cottas of the XIVth and XVth centuries, majolicas, glass objects of the XVIth century, tinware of fine workmanship, Gothic tapestries (French), Renaissance furniture, and German wood carvings.—F. T.-D.

American Loans To Italian Show In London

Group Lent by Collectors Here Will Be an Important Part of Burlington House Exhibition of Renaissance Masterpieces.

Thirty-two paintings and several drawings by masters of the Italian Renaissance have been sent to London from America for the great loan exhibition to be held in London in 1930. The pictures, most of which come from museum or private collections, form a group which is finely representative of Italian art in this country. That it is only that, is a striking comment on the great treasure which has found its way to America. Splendid as this collection is it could have been doubled or trebled without loss of quality, and many of the greatest Italian pictures in our collections have not been included.

The exhibition in London will offer an opportunity for comparison of these pictures with the masterpieces from the state collections of England and Italy and it may be that the importance which has been given to some of them, in America, will be diminished. Even though this should be true we feel confident that there are many which will hold their own as pictures of the highest order, both of themselves and as examples of their painters' art.

Among the finest pictures included in America's contribution are the magnificent Mantegna, "Judith with the Head of Holofernes," from the Widener collection; Venetian's "Portrait of a Man," lent by Henry Goldman; Veneziano's "St. John in the Wilderness," lent by Carl Hamilton; Mr. Mackay's "Portrait of a Boy," by Botticelli; "Madonna and Child" by Crivelli, from the Bache collection; Boltraffio's "Portrait of a Boy," lent by Ralph Booth; and the "St. Francis" by Fra Angelico, from the Johnson collection in Philadelphia. Sassetta's "Journey of the Three Kings," lent by Maitland F. Griggs, is one of the most delightful Italian pictures in America. Ghirlandajo's "Portrait of a Lady" from the Morgan Library is also of outstanding importance.

Many of the paintings are returning to England after an absence of only a few years for they had been parts of famous English collections, among them the Holford, Benson and Northbrook. English connoisseurs may be surprised at the rehabilitation of some of the pictures formerly known to them and may even feel that in an attempt to bring them back to an almost original appearance the restorer has been over zealous.

Almost all of the pictures have been shown in exhibitions here and all of them are familiar to amateurs of Italian art. They have been described repeatedly and the mere repetition of their names is enough to recall some of the most pleasant experiences in New York's exhibitions. The collectors who are now sending their treasures abroad have been equally generous at home and these pictures, our envoys to a great international gathering, take with them the finest expression of American good will. We are proud of them and proud of the fact that, with few exceptions, they maintain the high standards which American collectors have set. They will be worthy additions even to the great assemblage of pictures in London.

It is a matter for regret that, even

(Continued on page 4)

R. R. TATLOCK COMES TO THE U. S.

LONDON.—One of the most familiar figures of the London art world, Mr. R. R. Tatlock, editor of *The Burlington Magazine* and art critic of *The Daily Telegraph*, leaves for New York on board the *Berengaria* on December 24th. Recently, when called upon to give evidence before the Royal Commission on British Museums and Galleries, Mr. Tatlock took advantage of the opportunity to voice his considerable dissatisfaction with the manner in which these are organized. His chief object in crossing the Atlantic at this time is to study at first hand the American system of management, of which he is a great admirer. He already knows his America fairly well, having crossed the continent three times, but he feels that the great and steadily increasing interest in art in the United States makes it essential for the scholar to keep in close touch with the trend of events there.

Mr. Tatlock counts among his personal friends many of the most distinguished art experts on the continent of Europe, with whom he is constantly co-operating as editor of *The Burlington*. In this capacity he is aided by a consulting committee, which includes such men as the directors of the National Gallery, the Tate Gallery, the National Portrait Gallery, the Wallace Collection, the Victoria and Albert Museum, the Print Room of the British Museum, the National Galleries of Scotland and Ireland and the Louvre, Paris. He also has the active support of the well known experts, Mr. Laurence Binyon, Sir Martin Conway, the Earl of Crawford, Dr. Max J. Friedlander, Mr. Roger Fry, Mr. R. L. Hobson, Sir Charles Holmes, M. Hulin de Loo, Mr. D. S. MacColl and Mr. Salomon Reinach. The name of Mr. Paul Sachs has recently been added to the committee.

Mr. Tatlock will be accompanied by Mr. Raymond Henniker-Heaton, late director of the Worcester Museum, Massachusetts, and another member of *The Burlington Magazine* committee. Mr. Heaton will act as cicerone during the tour of the main art centers of the United States.—L. G.-S.



Photograph courtesy of Sir Joseph Duveen.

"JUDITH BEFORE THE TENT OF HOLOFERNES"
By ANDREA MANTEGNA

Lent by Joseph E. Widener to the exhibition of Italian art in London.

Loans From America To Italian Exhibition in London

(Continued from page 3)

though the pictures are familiar as individuals, the necessity for immediate shipment prevented an exhibition of the group before it left for London. Perhaps when the collection returns a public display will be made.

In addition to the paintings from private collections and museums three were lent by Sir Joseph Duveen, who assembled the whole collection and arranged for its shipment to London. A complete list of the pictures follows:

Richard de Wolfe Brixey, New York. Lorenzo di Credi, "Portrait of a Girl."

Maitland F. Griggs, New York. Sassetta, "Journey of Three Kings."

Albert Keller, New York. Francia, "Baptism of Christ;" Fra Angelico, "Scenes from the Miracles of Saints

Cosmos and Damianus."

Wm. Randolph Hearst, New York. Botticini, Tondo; Del Garbo, Tondo.

Carl W. Hamilton, New York. Veneziano, "Saint John in the Wilderness."

Henry Goldman, New York. Veneto, "Portrait of a Man;" Giotto, "Madonna and Child."

Morgan Library, New York. Ghirlandajo, "Portrait of a Lady;" Tintoretto, "Portrait of an Ambassador to the Court of Venice."

Clarence H. Mackay, New York. Botticelli, "Portrait of a Boy;" Mantegna, "Adoration of the Shepherds;" Bellini, "St. Jerome in the Wilderness."

Jules S. Bache, New York. Signorcelli, "Madonna and Child;" Crivelli, "Madonna and Child."

Joseph E. Widener, Philadelphia.

Mantegna, "Judith with the Head of Holofernes."

E. D. Brandeggee, Boston. Book of Bernini Drawings.

Fogg Art Museum, Cambridge. Pollaiuolo Drawing.

Yale University, New Haven. Neroccio, "Annunciation;" Pollaiuolo, "Hercules;" Bernardo Daddi, "Vision of St. Dominic."

Detroit Institute of Arts, Detroit. Crivelli, "Deposition of Christ."

Ralph H. Booth, Detroit. Boltraffio, "Portrait of a Boy."

Worcester Art Museum, Worcester, Mass. Pessellino, "The Miracle of St. Sylvester."

Martin A. Ryerson, Chicago, Ill. Di Paolo, Six Panels, "Life of St. John the Baptist."

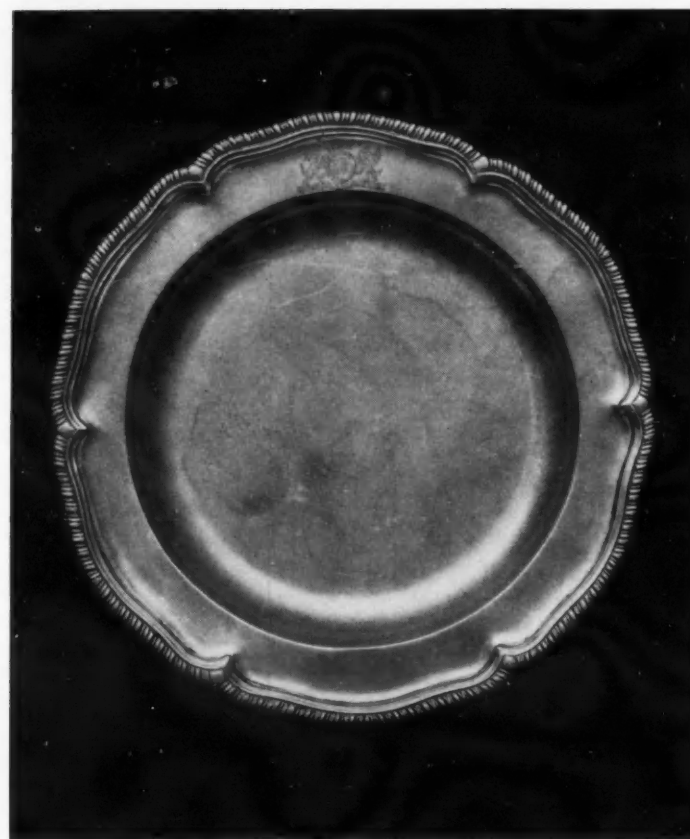
Sir Joseph Duveen, New York. Piero di Cosimo, "Hylas and the Nymphs;" Castagna, "Resurrection;" Dosso Dossi, "Circe and her Lovers;" Uffizi da Faenza, "Adoration."

Johnson Collection, Philadelphia. Botticelli, Predella in four parts: "Christ Preaching," "Noli Me Tangere," "Last Moments of the Magdalen," "Feast in the House of Levi;" Fra Angelico, "St. Francis;" Cima da Conegliano, "Silenus."

John Nicholas Brown, Providence, R. I. Guardi Drawing, "Study of Boats."



BY APPOINTMENT



One of a remarkable fine set of 10 Silver SECOND COURSE or SERVING DISHES which have a diameter of 12½ inches and with the Royal Arms engraven on each piece.

REMOVAL ANNOUNCEMENT Newcomb-Macklin Co.

PICTURE FRAME MAKERS

HAVE REMOVED TO
LARGER SHOW ROOMS

45 WEST 27th STREET
BET. BROADWAY & 6th AVE.

STOCK FRAMES

On hand in regular sizes
for immediate delivery

Catalogues sent upon request
Mail Orders receive prompt
attention

GEORGE A. MCCOY, Manager
Art Gallery and Work Shop
400-408 North State St., Chicago, Ill.

P. & D. COLNAGHI & CO.

(Established 1760)

DRAWINGS
ETCHINGS



By Appointment

DRAWINGS
ETCHINGS

LITHOGRAPHS, WOODCUTS, BY THE
OLD AND MODERN MASTERS

EXPERTS, VALUERS. PUBLISHERS

144-145-146, New Bond Street

LONDON, W. 1

Cable Address, Colnaghi, London

L. BERNHEIMER Antique Galleries

**TAPESTRIES
EMBROIDERIES
ART FURNITURE
RARE OLD RUGS**

3 Lenbachplatz
Munich

HARMAN & LAMBERT

(HARMAN & CO., LTD.)

Dealers in Antique Silver and Jewellery

Silversmiths by Royal Warrant to His Majesty the King
and Her Majesty the Queen

177 New Bond Street

London, W. 1

Cables: Harlamsilv, London



"THE BAPTISM OF CHRIST"

By FRANCIA

Lent by Albert Keller to the Burlington House exhibition of Italian Art.

DR. VAN MARLE ON VISIT TO AMERICA

(Continued from page 3)

Italian school, both in Europe and America, was extremely rapid and it is hardly more than twenty-five years ago that collectors began to interest themselves in Italian painting. Today, so far as general collecting is concerned, the school is finished.

It is difficult, Dr. van Marle said further, in an interview given to THE ART NEWS, to predict what school of painting will next be chosen. There is, of course, the possibility that the dealers will be able to promote one group or another but he does not believe that there is enough quality inherent in late Italian painting to warrant any spectacular revival. There were a few good painters, as there must be at any time, but the level of Italian art after the middle of the XVIIIth century was far below that of the contemporary Dutch or Spanish schools. The lesser Dutch masters are more entertaining and painted pleasanter and less saccharine pictures than their Italian confreres.

Curiosity about Dossena, his own works and those of similar artisans, is still active and Dr. van Marle seemed quite certain that there were

several men in Italy more capable than Dossena and quite as prolific. The question of faking as applied to pictures is not quite so easily settled. Among all the pictures which he has seen in New York there are none, or almost none, which Dr. van Marle would consider fakes. Attributions are another matter. The fake is a picture made recently and designed to be sold as old. Few of these, evidently, come to America. How far restoration can be carried without destroying the value of the original it is hard to say but the characteristics of the painter should be preserved and not have a different style or mannerism imposed upon them. The old picture without restoration hardly exists.

Dr. van Marle is not greatly interested in modern art. He finds it lively and entertaining but believes that, as has happened in the contemporary painting of any period, the emphasis is not always on the men whose work will endure. It is probable that, in another hundred years, the critics of that time will see our period more clearly than we can ourselves.

Dr. van Marle is leaving New York at the end of this week and will visit collections and museums in Philadelphia, Washington, Baltimore, New Haven, Worcester, Boston, Buffalo, Cleveland, Detroit and Chicago. He returns to Europe on January 18th. Sometime after that THE ART NEWS will publish articles by him on his American experiences and his impressions of our museums and collections.

FANTIN-LATOIRS BRING 2,404 POUNDS

LONDON.—Two flower paintings by the French painter, Fantin-Latour, realized £2,404 at Christie's on December 6th, reports the *Daily Chronicle*. Thirty or forty years ago these two works would not have made £50 apiece.

There was a different reception given to a large collection of works by one-time popular Royal Academicians.

"Cow Tending," by J. C. Hook, R. A., whose paintings frequently made sums approaching £2,000 apiece in the nineties, only made 58 guineas, as compared with 660 guineas in 1892.

A large work by G. H. Boughton, R. A., sold in 1900 for £200, made only 18 guineas, while another work by this artist, "The Harbor Wall," a feature of the New Gallery Summer Exhibition in 1892, fell to a solitary bid of three guineas.

The same fate awaited works by Sir Luke Fildes, R. A.; F. Goodall, R. A.; and Sir J. Noel Paton, P. R. S. A., three works by the last named only producing together the meager sum of 40 guineas.

Less than a dozen works attained the dignity of three figures, the chief price, apart from the Fantin-Latoirs, being 170 guineas given for a landscape by B. W. Leader, R. A., a work for which the artist probably received 500 guineas.

A. TOOTH & SONS LTD.



PIETER SNIJERS, 37" x 30"

FINE ENGLISH PORTRAITS

MODERN BRITISH
AND FRENCH ART

155 NEW BOND STREET, LONDON

F. KLEINBERGER GALLERIES INC.

ESTABLISHED 1848

ANCIENT
PAINTINGS
and
OBJECTS
OF ART

PRIMITIVES
Of All Schools



12 EAST 54th STREET

NEW YORK



An exceptionally rare Kettle, Stand and Lamp, on 3 claw feet, finely chased flowers, scrolls, etc. By Paul Lamerie, 1737, 12½ inches high.

An example from my collection
of this famous silversmith's work.

SPECIAL TERMS TO THE TRADE

RARE ENGLISH & CONTINENTAL
SILVER, MINIATURES, ANTIQUE
JEWELS, FINE SNUFF BOXES

S. J. PHILLIPS
113, NEW BOND ST., LONDON, W.1.

FLEISCHMANN

Est. 1806 GALLERY Est. 1806

HIGH CLASS OLD AND MODERN PAINTINGS

MUNICH

Maximilianstrasse 1.

OLD MASTERS IN KANSAS CITY SHOW

There are now on view at the Kansas City Art Institute a collection of Flemish, French and German paintings, loaned by Paul Bottenwieser of New York, according to an article appearing in *The Kansas City Times*.

An altar triptych by Joos Van Cleve occupies a place of honor in the sky-lighted gallery, where all the old masters were placed. The triptych gleams like a jewel, its colors incredibly rich after the passing of four centuries of time. It is one of the few signed works by this great Flemish master, the initials JB for Joos van der Beke, the name under which he painted, emerging clearly from the background. The three panels portray the virgin mother and her child, with the three wise men in the act of bearing gifts to the infant Jesus. One kneels in adoration while his retinue waits. The others bring jeweled goblets and precious ornaments. The faces are strong and human in these panels, and the kingly dress of the visitors, its sumptuous detail and design, make the altar a possession any museum might covet.

Next after the altar in interest is a group of three small portraits, one Flemish and two French. The central one of the group is a tiny thing—one of the intimate portraits that persons of wealth used to have painted for members of their families. Against a green background, the Count of Nanteuil was painted by Corneille de Lyon.

On one side of the count is Joos Van Cleve's "Portrait of a Patrician," the only painting in the present exhibition that was brought by Mr. Rodelsheimer a year ago. It also has a background, against which a furred Flemish gentleman is seen idly drawing a ring from his finger. On the other side is the portrait of a distinguished lady. An Elizabethan ruff and many jewels enrich her costume.

Another richly costumed "Portrait of a Lady" is by Hans Schopfer, who finished and signed the canvas in the early part of the XVIth century. Near this is Frans Hals's "Portrait of a Boy," a work so modern in style and execution that it is not surprising Hals died in the poorhouse, for he lived centuries ahead of his time. The face is seen in profile, the tilted nose and slightly parted lips quite boyish.

The first canvas encountered as one enters the gallery is a genre picture of a "Lady Washing Her Hands." Here again, one is in fine company, as always with the work of Gerard Terborch. A black boy assists the lady by holding the basin while a maid is choosing a cloak for her. The refinement of the composition and the master's subtle rendering of textures create an arresting portrait. The gold brocade and white satin of her costume are delicately indicated.

On the opposite wall is "The Bishop of St. Anno and St. George," accredited to a Cologne master. It is a fine primitive of the XVth century. St. George stands on the dragon, disdaining to use his spear on an adversary so unworthy. The colors are brilliant and the costume of St. George is enriched with gold leaf. Two landscapes by Jacob Van Ruysdael are very naturalistic.

In the same gallery are objects lent by Arnold Seligmann of New York. Conspicuous among these is a large and very beautiful Gothic tapestry,



"SCENES FROM THE MIRACLES OF SAINTS COSMOS AND DAMIANUS"
By FRA ANGELICO

Lent by Albert Keller to the Burlington House exhibition of Italian Art.

CHRISTMAS SHOW IN VIENNA

VIENNA.—The current Christmas exhibition at the Vienna Kunstlerhaus is again devoted to decorative arts and modern furniture. After passing through the entrance chamber, the visitor comes into a large octagonal room whose walls are decorated with inscriptions by Otto Hurn, giving the names of the seven exhibiting architects: Bonatz of Stuttgart, Dudok of Hilversum, Holsoe of Copenhagen, Kreis of Dresden, Oestberg of Stockholm, Kampmann, Aage Rafn and Jacobson, from Copenhagen and Tengbom of Stockholm. Lower down on the wall are photographs and ground plans by the artists listed above. The third space is decorated as a winter garden by Ernst Lichtblau and is among the most striking of the exhibits in the entire show. In the center stands a large bird-house made of white-lacquered lattice work, and formed of small rectangular cages put together with charming irregularity. This unusual arrangement is far more effective than the conventional design. The floor is formed of colorful tiles, while niches and pedestals, plants in delightful vases, small cages with live birds, benches and chairs of practical design are charming items in this modernistic winter garden.

The fourth room, which is called "Vestibule for a Print Collector," has been assembled by Stefan Simony. In this space are exhibited hand printing presses, manuscript books, illustrations, book plates, new types, bindings, etc., of the Officina Vindobonensis. The arrangement of the exhibition space, which is very original throughout, is due to Hertha Sladky. Another attractive exhibit is the living room for a ski club by Klemens

depicting the marriage of the Virgin. There are also a bronze bust of "Pomponne de Bellievre," a wood statue of St. John, polychromed group and bust, a limestone capital of the XIIth century and a very fine wood sculpture of St. Elizabeth giving a loaf of bread to a beggar. Stained glass of the XIIth century depicts "Christ Blessing an Apostle."

Holzmeister. Here one is impressed by the peasant character of the room, its heavy, simple furniture grouped around the huge fire-place, which is of very original design. Progressing further, one may see a Girl's Room and a Boy's Room, which are done in modernistic style. After going down a passage way decorated with stage models by Alfred Kunz, one reaches a library, done by the Freie Akademiker Werkstaette. The most serious of the mural paintings and those which will also appeal most to the book lover are by Herbert Dimmel, Karl Kemetter, Rudolf Holzinger and Erna Piffel.

The architect, Otto Prutscher, has not only taken over the entire direction of this Christmas exhibition, and carried out his task faultlessly, but has also arranged some of the space personally. The section in which the smaller objects of decorative art are assembled is particularly interesting. Here one does not find the usual show cases, but niches carved in the wall, featuring original lighting effects. Gold and silver objects, carvings in wood, glass and ivory carvings and ceramics are displayed in these niches. The decorations for furniture are by the architects, Dirnhuber and Rosenbaum, the ceramics by Obsieger, Dina and Kirsch, the objects of the

goldsmith's art after designs by Prutscher, Strohofer and Huegler. The silver exhibits are by Opitz and Haerdtl. We must also emphasize the remarkable "muslin" glasses and the engraved crystal glass pieces done after designs by Strnad, Marianne Roth, Powolny, Ena Rottenberg, Vally Wieselthier and Rudolf Rothmund. Hans Ranzoni's book plates are also remarkable. Other exhibition rooms which deserve mention include the reception room and salon designed by Alfred Soulek, in which the outstanding feature is the female torso by Anton Hanak and the two units arranged by Prutscher, which shelter the exhibition of the Water Color

Club of the Vienna Kunstlerhaus. Here, we see the mysterious religious representations of Switbert Lobisser and the landscapes of the Munich artist, Hermann Mayrhofer-Passau. Among members, we were particularly struck by the contributions of Leo Delitz, Ferdinand Lorber, Gustav Boehm and Franz Windhager.

The entire exhibition is distinguished by the harmonious and purposeful distribution of the exhibition spaces. These same virtues are found in the individual objects. Their noble forms, practical construction and modern materials are alike ingratiating, and this indeed is the purpose of artistic creation.—L. L.



OPENING EARLY IN JANUARY

We take pleasure in announcing a retrospective exhibition of thirty-five paintings including most of the famous canvases of

GEORGE De FOREST BRUSH, N.A.

Jan. 7th to Jan. 14th

Also, opening the same day, a comprehensive exhibition of the paintings of

Edward W. Redfield

On view Jan. 7th to Jan. 31st

GRAND CENTRAL ART GALLERIES

15 VANDERBILT AVENUE, NEW YORK CITY

Open Daily (Except Sunday) From 9 to 6

Admission Free

LION GALLERIES

SCULPTURES
EMBROIDERIES
OLD PAINTINGS
WORKS OF ART
GOTHIC VELVETS

BERLIN W9
Bellevuestr 16

MUNICH
Maximiliansplatz 14

DAVID ZORK COMPANY

ANTIQUE FURNITURE

OBJECTS d'ART

TEXTILES

201-207 NORTH MICHIGAN AVE.
CHICAGO

DEMOTTE

GOTHIC SCULPTURES
TAPESTRIES. IVORIES. ENAMELS
STAINED GLASS, FURNITURE

NEW-YORK
25 EAST 78th STREET

PARIS
27 RUE DE BERRI (VIIIe)

C.T. LOO & CO.

48 Rue de Courcelles, Paris
559 Fifth Ave., New York

Chinese
Antiques

Branches
SHANGHAI PEKIN

Export and Sale of English Art Abroad Discussed by Tatlock

By R. R. TATLOCK

In the London Daily Telegraph

LONDON.—For very many years there have been periodic discussions of the vexed question of the export abroad of ancient works of art in English private collections. My illustrious predecessor, the late Sir Claude Phillips, was never tired of advocating in these columns the policy of promoting legislation either prohibiting or imposing heavy taxation upon the export of our art treasures. At the present moment there is a fresh outbreak of these discussions.

Connoisseurs, politicians, and patriots of every sort and kind have given their closest attention to the subject, but in spite of the fact that every year witnesses an increase in this traffic, no one has yet made a practical proposal likely to satisfy Parliament or to appeal to people of common sense.

A fairly wide experience of the prevailing opinion among those most closely concerned leads me to the conclusion that prohibition of export would be extremely unpopular, and that the imposition of an export tax at the present time would be regarded by the dealer as a severe blow to that return of commercial prosperity which is the hope of the whole community, while the collector would feel such a law to impinge unfairly upon his liberty.

The attitude of the art dealer is a perfectly simple, straightforward, and natural one. He says, in effect: "Why should my trade be singled out as the victim of taxation while all other trades are let alone?" The attitude of at least many collectors is just as plausible. They contend that they have a perfect right to use their knowledge and their wits in collecting works of art with a view to their increasing in value, and then selling at a profit. They have no desire, they say, that their collections should leave the country, but if native fellow collectors and native museums will not or cannot buy, and American ones will and can, then America must have what we do not elect to keep.

And there is the further, formidable, and only too familiar argument about the impoverishment of many of our great houses and families.

The nut is hard to crack, and the legislator who attempts to crack it knows perfectly well that he is liable to crack his fingers instead. Yet many cannot help hankering over the idea that some scheme may yet be devised by which the exodus of our works of art may be checked and the national coffers at the same time be replenished.

In our dilemma it may be of interest to note what has occurred in two European states, both celebrated for the greatness of their artistic possessions. Italy and Austria have both tackled the problem in no uncertain way. The Fascist Government made out some considerable time ago a formidable list of ancient works of art in the private possession of Italian collectors, and laid it down that in no circumstances would these be allowed to leave the country.

Quite recent legislation in Austria is of a subtler and less drastic character. Sections 1 and 6 of a new Austrian law distinguish between a loosely formed collection and one that as such has a "unity" of its own. Suppose, for instance, that someone has formed, has inherited, or has otherwise acquired a collection representing, by typical examples, the life work of an early painter or school, then that, according to the new law, would be regarded as a "unit."

That these units should be preserved intact is considered by the legislature as a matter of public interest. It is not insisted upon that the owner shall not sell or otherwise dispose of such units, but he is forbidden to dispose of them piecemeal.

It will be readily understood that,

while it is easy to frame such a law as this, it is by no means easy to interpret it fairly in individual cases.

So far, only to one case has the law been applied. The collection concerned is that of the late Dr. Figdor, a connoisseur of immense and deserved fame. My learned correspondent Dr. Hans Tietze comments on the event in the following words:

"The late owner, the patriarch of European collectors, regarded this measure as a sequestration of his property, which, strictly speaking, it never has been. Only the exportation and the sale of the collection other than as a whole were forbidden. Dr. Figdor's niece and heiress was not successful in liberating the collection from the effect of legislation and at last she sold it to the art dealer, Gustav Nebehay, who, of course, wanted to realize what he had bought. After long negotiations and by assuming the obligation of arranging the public sales in Vienna he got the liberation of all objects of the famous collection, except a certain part designed to form a Dr. Albert Figdor foundation passing to the museums of the State and of the town of Vienna."

It will be seen from this that the very first case that came before the Austrian courts resulted first in depriving the owner of her profit, and then in permitting the person to whom the collection had been sold to dispose of at least a large part of it piecemeal. In other words the law in practice has, as soon as it has come into operation, been proved unworkable.

On account of the particular method of government in Italy, the law forbidding the export of the "listed" pictures, referred to above, has been more rigorously carried out. But it is understood that even there at least one picture figuring in the list has come to this country, and has been sold to America.

The renewal of talk about fresh legislation of this sort in England may conceivably result in some practical scheme, but the experience of Italy and of Austria do not encourage optimism. We too have a short list of works of art in English private hands, which if and when they come on the market will be acquired for the nation, provision having been made for that some years ago. On the face of it, it would appear that our best policy would be to rest content with that.

CHUCUNAQUE ART ON VIEW

The tragic story of the degeneration and approaching extinction of what was the strongest Central American tribe is told in the ethnological collection of the Chucunaque Indians which was opened on December 19th at the Museum of the American Indian, Heye Foundation, Broadway and 155th Street, reports the *Herald-Tribune*.

F. A. Mitchell-Hedges, who, with Lady Richmond Brown, donated the collection, explained that the Indians, who, before the Spanish conquest, had enjoyed an advanced civilization, have reverted to the pre-Stone Age. In a few years, he prophesied, they would be extinct.

A statue in the collection, depicting a knight in full armor, is believed to show that, because of their fear of the Spaniard, the Indians made a god of him.

The new isolation, Mr. Mitchell-Hedges believes, resulted in hopeless degeneration through intermarriage. The Chucunaques have forgotten the art of fashioning stone and iron implements and use spears of polished wood, examples of which are being exhibited.

The decorated costumes and picture writing on cloth which form the bulk of the collection, although beautiful in themselves, are considered the remains of a greater art. Originally, it is believed, the Chucunaques inscribed their legends on bark, but when they were able to buy colored calicoes from tribes which had got them from German traders, they gave up their traditional art for an inferior.

Of special interest is a design portraying a Spanish galleon with a man and several animals inside. Dr. William C. Orchard, chief technical expert of the Museum, said this portrays the flood story, which is common among Central American tribes as well as among Christians. But the other Indians represented the ark as a hollow log with the ends plugged. Whether, in this case, Spanish influence caused the use of the ship as well as the ship's design, Dr. Orchard could not say.

Other objects brought back by Mr. Mitchell-Hedges have been placed in the British Museum and the museums of Oxford and Cambridge universities.

KNOEDLER



Dr. Cyril Jackson by William Owen

EXHIBITION OF

OLD ENGLISH COLOR PRINTS

AND

MODERN FRENCH

DRAWINGS AND WATERCOLORS

14 EAST 57TH STREET, NEW YORK

MUNICH

Briennerstrasse 12

BERLIN

Victoriastrasse 4a

JULIUS BÖHLER

HIGH CLASS
OLD PAINTINGS
WORKS OF ART

BÖHLER & STEINMEYER INC.

NEW YORK

Ritz-Carlton Hotel
Madison Ave. & 46th St.

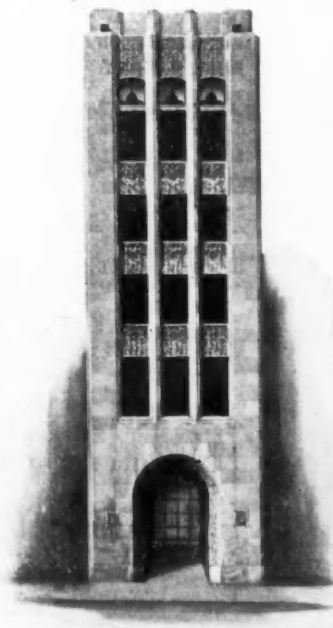
LUCERNE

The Lucerne Fine Art Co.
Alpenstrasse 4

New Galleries of FRENCH & CO.

INC.

210 EAST 57th ST., N. Y.



Antique Tapestries

Furniture

Textiles

Decorations

Works of Art

Formerly 6 East 56th Street

Purveyors to the Trade

DALVA BROTHERS
IMPORTERS OF ANTIQUE TEXTILES
WHOLESALE
510 Madison Avenue, New York

Guillaume Shows Paintings From Corot to Picasso in London

The exhibition of French pictures at the Paul Guillaume Gallery, 73 Grosvenor Street, is characterized by French logicity, and is, in consequence, of the sort that should interest those who wish to see this, the greatest of modern schools, steadily and as a whole, reports R. R. Tatlock in the *London Daily Telegraph*.

The organizers have with much trouble and great knowledge contrived to select from the works of those representing landmarks in the development of modern French painting, examples at once conspicuously good and entirely typical. The collection carries us back to Degas and Corot, and forward to Matisse and Picasso. No particular artist or movement is emphasized at the expense of another, the aim having been strictly historical.

The pictures are so arranged that he who runs may read, and a visit to the exhibition will enable anybody

who feels that he has to any extent lost his way among the multitude of available handbooks on the subject, to clarify his ideas.

The earliest picture is Corot's "L'Enfant au Hochet" painted about 1847. The little painting has great delicacy and charm, and the particular lyrical expression in it suggests the thought that the Maris brothers, particularly Matthew Maris, owed more than one suspected to the art of Corot. Degas is represented by a singularly freely-handled study of a girl standing before her mirror, "Une Actrice dans sa Loge." In this instance Degas has depended for his effect upon tone and color, not upon line, as he so often did. The reader will remember how often the artist, reversing the usual order of things, finished off his pictures by the addition of broad dark grey lines round the contours of his subject.

Cézanne himself has one of those infinitely tender little studies he loved so well to paint of a couple of lemons

and a few cherries lying on a Delft plate.

It is impossible to say by what miracle he managed to move the observer by painting such commonplace things as these. We have all read and re-read the various explanations, emanating from critical minds, of the nature of Cézanne's art, of just how his mind functioned and just how he managed to co-ordinate his hand and eye; but in the end all these theories melt away, and we stand before even a little picture like this in silent admiration and with minds completely puzzled.

The naive but inimitable Henri-Rousseau is well seen in the large and important "La Noce"; Utrillo has several excellent contributions; there are good pictures by Van Gogh and by Gauguin, and there is the "Interieur, Nice," by Matisse, which, in spite of its title, proclaims him to be the last of the *plein-air* painters.

Derain's "Côte d'Azur," a recent work, is beautifully arranged and technically on a very high level. It is instructive to see how the artist has produced "quality" here and there by scribbling, apparently aimlessly, on the half wet paint with the butt-end of his brush. The two Braques remind one again that though it was he

who invented Cubism and gave rise more or less directly to a world of nonsensical art and to the most wearisome of all art controversies, he it is who emerges today as the only abstract painter thoroughly worth looking at. He was the Alpha and is the Omega of modernism.

I have not exhausted the list of exhibitors, but enough no doubt has been said to show that the collection of pictures at the Grosvenor Street Gallery are sufficiently rich and varied to represent a very important modern movement. It gives me pleasure to know that the whole proceeds of the sale of catalogues will be handed over to the Contemporary Art Society, and that this will apply to all future exhibitions held on the premises.

GALLERY NOTE

The Society of Friends of Roerich Museum announces that Leon Dabo will deliver a lecture on the subject of "Landscape Painting from John Constable to Cézanne" in the Roerich Museum on Thursday evening, January 2nd, at 8:30 p. m. in Room 21.

MOON GODDESS ALLEGED STOLEN

The curator of the Vienna National Museum was sued on December 20th for the loss of a 2,500-year-old "Goddess of the Moon," which has apparently been stolen from a reconstructed grave in the Museum, to which it had been lent, according to a *New York Times* despatch from Vienna.

Councillor Alexander Serascin, while excavating in the Leitha Mountains, found the grave of a man of the Hallstatt age, containing a little clay goddess known as "Our Lady of the Moon." Since it was the first complete moon goddess ever discovered, M. Serascin lent it to the Museum.

Discovering, on a recent visit, that the goddess had vanished from the reconstructed grave, M. Serascin sued the curator of the Museum, alleging neglect.

The court adjourned so that evidence could be taken from a commission concerning the Hallstatt epoch.

MATTHIESEN GALLERY

BERLIN, BELLEVUESTR. 14

OLD MASTERS

FRENCH IMPRESSIONISTS

A. S. DREY

OLD PAINTINGS
WORKS of ART



NEW YORK
680 Fifth Avenue

MUNICH
Maximiliansplatz 7

DAVIES, TURNER & CO

Established 1870

39 Pearl Street, New York City
Phone Bowling Green 7960

"OLD MASTERS"
IN THE FINE ART OF
SHIPPING

Branch Offices at

Boston.....261 Franklin Street
Philadelphia.....278 Drexel Bldg.
Chicago...111-119 W. Monroe St.
San Francisco...110 California St.
Oakland, Cal. 426 Seventeenth St.

Representatives in each city
will gladly call upon request

London Paris
Cable Address: Spedition, all offices

DR. JACOB HIRSCH

c/o ARS CLASSICA

OLD COINS
AND MEDALS
Highest Quality
CLASSICAL
ANTIQUITIES
also of the
MIDDLE AGE
AND RENAISSANCE

31 Quai du Mont Blanc
GENEVA
SWITZERLAND

DUVEEN BROTHERS

PAINTINGS
PORCELAINS
TAPESTRIES
OBJETS D'ART

NEW YORK
PARIS

BRUMMER GALLERY, INC.

WORKS OF ART

NEW YORK: 27 EAST 57TH STREET

PARIS: 203 BIS. BD. ST. GERMAIN



"MODESTY AND VANITY"

By BERNARDINO LUINI

Purchased by Mr. Carlton Higbie of Detroit and now on exhibition at the Detroit Institute of Arts.

Luini's "Modesty and Vanity" Bought By Carlton Higbie of Detroit

DETROIT.—A fine example of the art of Bernardino Luini has been purchased by Mr. Carlton Higbie of Detroit and is now on exhibition at the Detroit Institute of Arts. Possessing all the characteristics of Luini's mature period and marked evidence of Leonardo da Vinci's influence, the painting may be dated about 1510-1520.

This composition also exists in the well known "Modesty and Vanity," in the collection of Baron A. de Roths-

child in Paris, which was once attributed to Leonardo. There is a slight change in the type and position of the young girl, but it is quite possible that both paintings were inspired by a drawing of Leonardo's.

Usually called "Modesty and Vanity," another title of "Saint Martha and the Magdalene" is sometimes given. The allegorical subject again recalls Leonardo and points to Luini's later Milanese period. The very fine condition of the canvas has preserved the brilliant coloring.

FROST & REED, LONDON

Famous throughout six reigns

Trade Inquiries solicited for

18th CENTURY PICTURES
OLD SPORTING PAINTINGS

MODERN SPORTING & MARINE
PICTURES A SPECIALTY

26c KING STREET, St. James, LONDON, S. W.1
and CLARE STREET, BRISTOL Established 1808

E. & A. SILBERMAN

PAINTINGS

133 EAST FIFTY-SEVENTH STREET
NEW YORK

ANTIQUES

5 SEILERSTÄTTE, VIENNA

EHRICH GALLERIES

PAINTINGS

By

OLD MASTERS

36 EAST 57th STREET

NEW YORK

Member of The Antique & Decorative Arts League

KENNEDY & COMPANY

785 FIFTH AVENUE
NEW YORK

EXHIBITIONS

WATERCOLORS OF

WILD FOWL BY

J. D. KNAP

ARTHUR U. NEWTON

(Late of 175 Piccadilly, London)
has just returned from an extended visit to Europe with a large collection of

18th Century
English Portraits
and
Sporting Pictures

suitable for
MUSEUMS, COLLECTORS,
DECORATORS

665 Fifth Avenue

New York (Plaza 0505)
Member the Antique & Decorative Arts
League

The Enlarged and Remodeled Galleries of PLAZA ART GALLERIES, INC.

9-11-13 East 59th Street
New York



By the rearrangement of several galleries a sales room with a seating capacity of between three and four hundred, tastefully decorated and finely equipped, has been created and a setting provided for exhibitions and sales of first rate collections during the coming season.

Weekly Sales
Now in Progress

Department Exclusively for
Appraisals and Inventories

Inquiries Solicited

Sales will be conducted by Messrs. E. P. & W. H. O'Reilly
Member of the Antique and Decorative Art League

MURRAY K. KEYES

Photographer of Art Collections
Paintings, Art Objects and Interiors

Studios at 138 East 60th St., New York

Daguerreotypes Reproduced

Large Prints

More Protection Demanded For Spanish Art Treasures

The Royal Academy of Fine Arts has called upon the Government to adopt stricter measures for the protection of monuments and art treasures in Spain, reports the Madrid correspondent of *The Times* of London.

Members of the Academy have denounced recent sales of ecclesiastical property, including the Romanesque portal of Our Lady of La Llana at Cerezo de Riotirón, in the Province of Burgos, and of velvet hangings—measuring in all over a mile in length—from the Cathedral of Santiago de Compostella. Some years ago the *coros* (choirs) of the Cathedrals of Palma de Mallorca, Valladolid, and Oviedo were removed; this summer the *coro* of Granada was also taken away, and now the *coros* at Santiago de Compostella, Palencia, and Barcelona are listed for destruction.

The disputed question of the proper place for the choir in Spanish Cathedrals thus comes up once more. Ever since perspective and unity in the great Gothic churches were destroyed in the XVth century by the building up of high walls round part of the nave, enclosing seats for the canons, the *coro* has been a subject of criticism. Liturgical considerations, and possibly to some degree the bodily comfort of those who sat long hours in the cathedral, appear to have been the cause of the innovation, which became a recognized feature of Spanish cathedrals. Of the artistic wealth lavished on the decoration of the *coro*, inside and out, there are a hundred examples, of which perhaps the most outstanding is to be found at Toledo.

The drain on Spain's art treasures has been going on for years, and it is not likely that the denunciations of the Royal Academy, though they may momentarily focus public attention, will have any great effect—unless, indeed, the Dictatorship, which is in a position to act with greater rapidity and efficacy than other governments, decides to take action. There are signs in recent decrees that the interest of the Government has been awakened; the Cathedrals of Santiago, Barcelona, and Granada have been hastily declared national monuments to prevent any further modification without the knowledge of the civil authorities.

It is also proposed to utilize the catalogues of the art sections at the exhibitions of Seville and Barcelona as the basis of a detailed inventory of the country's art treasures, whether in public, ecclesiastical, or private possession. Two well known critics, Don Elias Tormo, at present Rector of

Madrid University, and Señor Gomez Moreno, the Arabic scholar, have been appointed to supervise the immense labor of making a full inventory. Moreover, Government architects have been commissioned to prepare at once, region by region, (1) a report (to be completed within three months) on the state of all national monuments, together with a provisional estimate of the sums necessary for putting them in repair; and (2) a statement (to be ready within six months) specifying "the towns, villages, and picturesque sites, castles, walls, monasteries, hermitages, houses, bridges, and ruins which, though not classified as national monuments, deserve to be so included."

These reports, together with the lists of art treasures (against the compilation of which the Clerical organ *El Debate* protests energetically) are the necessary preliminaries for legislation of any practical value, but the subject is so vast and complicated that it is almost beyond legislation. Many buildings which have been declared national monuments are crumbling because funds for their preservation are not forthcoming. The lengthening of the list will not of itself arrest the decay of venerable ruins; but in the case of cathedrals and buildings that are still used classification of them will make the State a party to any modification, such as the proposed removal of the choir from Barcelona Cathedral. There the first Chapter of the Order of the Golden Fleece was held, presided over by the Emperor Charles V, and the armorial bearings of each knight were carved over his seat, where they may be seen today. Classification as a national monument enables the authorities to control the decisions of the owners of the building, whoever they may be, though it will not protect the building from unfortunate official decisions. The Cloister at Aguilar de Campos was intact when declared a national monument, but it was pulled to pieces to supply six capitals for the Archaeological Museum in Madrid.

A great proportion of the art treasures of Spain is in the hands of the Church, which claims full right of ownership in the disposal of this wealth. For an impoverished community, whose roof is falling in, the possession of a Flemish primitive or a piece of ivory is as good as a bank balance. A Van der Goes at Monforte sold to a German museum some years ago procured over a million pesetas for the fathers who owned it. The portal at Cerezo de Riotirón was all that remained of an ancient chapel that had fallen to rack and ruin. For years the villagers had scraped the sandstone figures of the carvings to get silversand to scrub their pots and pans, until saints, virgins, and martyrs were mere deformities. Two other churches in the village were in

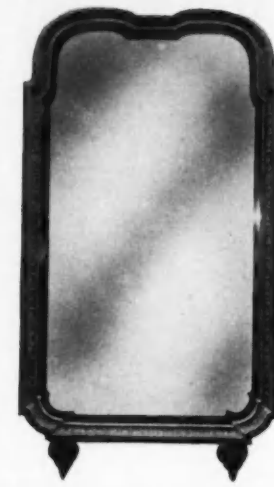
Stieglitz Shows Marin Water Colors in New Gallery at 509 Madison

Alfred Stieglitz announces the opening of a new gallery, to be called "An American Place," at 509 Madison Avenue, where works by the painters in whom he is interested will be shown. The character of 291 and the Intimate Gallery, Mr. Stieglitz's former places, will be maintained here. The first exhibition, opening on December 31st, will be of fifty new water colors by John Marin. These will be on view throughout the month of January.

sad disrepair. The Bishop therefore apparently sold the portal for what it would fetch to obtain funds imperatively needed.

Of recent years several Bishops and Archbishops have begun to organize diocesan museums as annexes to the cathedrals, and from the sums charged as entrance fees collect a little revenue for maintenance. A few choice and many very inferior pieces go to these museums, and other objects are sold at the Bishops' pleasure, for the ecclesiastical authority maintains jealously its right to dispose of property under the rules laid down in the Concordat, rules in appearance severe but in reality elastic.

The question of an artistic policy for Spain is fiercely disputed. Some hold that it is better that a fine piece of ancient craftsmanship should be carefully guarded and cherished in some public museum abroad rather than allowed to disintegrate in dusty confinement in its original home. But this view is far from general and Spaniards are loth to see art treasures leave the country. Some years ago the Dictatorship set up an Examining Commission for all *objets d'art* leaving the country. This measure has not been very effective, as the sale catalogues in foreign capitals show. The truth is that art dealing is too profitable and too full of adventure to be checked by a mere dictatorial decree. Only a few weeks ago a couple of men were arrested while they were endeavoring to smuggle out of Spain a Greco painting pasted into the lining of a trunk. Velasquez, Murillo, and Greco paintings are still occasionally found. The magnificent early Velasquez discovered at Toledo some time ago had been hanging in a convent corridor for years; and a painting recently identified as a Greco formed part of the reredos of an altar in a parish church in full view of the faithful. The splendid Spanish primitive panel that graces today the Grand Gallery of the Prado was, a few years ago, nailed to a barn door in Extremadura as a useful piece of wood, and there it remained until somebody turned it round.



AN EXHIBITION OF EARLY ENGLISH MIRRORS

Early English Mirrors are represented at the Vernay galleries by an unusually comprehensive collection of beautiful examples in Walnut, Gilt Gesso, Pine and carved Wood and Gilt.

The specimen illustrated shows an unique example in carved gilt gesso frame fitted with brass candle-sconces and the original Vauxhall plate. Date 1710-1715. Height 2' 11", Width 1' 9".

Vernay

ENGLISH FURNITURE—PORCELAIN
SILVER—POTTERY & GLASSWARE

NEW YORK: 19 East 54th Street

CARLBERG & WILSON, INC. 17 EAST 54TH STREET, NEW YORK

Old Masters
Works of Art

Mrs. Richard T. Wilson

Dr. Eric Carlberg

ARNOLD SELIGMANN & FILS

23 Place Vendome PARIS

WORKS OF ART



ARNOLD SELIGMANN, REY & CO. INCORPORATED

11 East 52nd Street NEW YORK

JAMES D. BROWN

PAINTINGS
PORCELAINS

RARE FABRICS
OBJETS D'ART

Galleries at 598 Madison Ave., New York

Suites 306-307

Bankers Trust Co. Bldg.

Studio Founded 1840

In New York since 1907

RESTORATION OF PAINTINGS M. J. ROUGERON

101 PARK AVENUE

NEW YORK

"Member of The Antique and Decorative Arts League"

The Gallery of P. JACKSON HIGGS

PAINTINGS

Objects of Art

Eleven East Fifty-Fourth Street
NEW YORK

BLAKE EXHIBITION AT BOSTON MUSEUM

By ANNE WEBB KARNAGHAN
In the Boston Transcript

The personality of William Blake, one of the most baffling and intriguing in the whole range of English art and letters, again comes to our attention through an exhibition of his books, water colors, and engravings at the Museum of Fine Arts. The inclusion of the sketch book, used by Blake over a period of twenty years, gives a personal note to the exhibition. This small volume, known as the Rossetti Manuscript, is now in possession of Mrs. William Emerson, who has generously lent it for display at the Museum this month. The sketches and notes it contains record Blake's ideas and his reactions to his time and to the world of the imagination in which he for the most part lived. There are about fifty sketches, more than a hundred poems, bits of philosophical thought, and a few intimate opinions of his contemporaries.

The book was first used for sketches and later, perhaps for reasons of economy every available space was filled with notes. The sketches and text appear to be unrelated and from their very nature are obviously the author's private notes, not intended for publication. It is highly personal in character, disclosing a many sided artist, shrewd, sagacious on the one hand, visionary and defiant on the other.

Two dates, 1793 and 1810, indicate that the sketch book was used by him in his most prolific and most significant years. The drawings are for the most part mere wraiths of his passionate ideas, yet even the slightest ones reveal the ethereal quality of his visions and the energy which animates this life unseen by human eye. The value which Blake himself placed upon these first sketches is suggested in this half humorous note from the sketch book: "Let a man who has made a drawing go on and on and he will produce a picture or painting. But if he chooses to leave it before he has spoilt it he will do a better thing."

While various self-sketches appear and some allegorical drawings, by far the greater number represents—the world of his vision. "Natural objects always did and do weaken, deaden and obliterate the imagination" was his opinion, for "vision and imagination are representations of what eternally exists—really and unchangeably." Again and again he denounces such finished realists as Rembrandt, Rubens, Reynolds. "No man of sense can think that an imitation of the objects of nature is the art of paint-

ing or that such imitation, which anyone may easily perform, is worthy of notice much less that such an art should be the glory and pride of a nation." In a day when polished realism and elegance were the hallmarks of fame, Blake maintained an unflinching loyalty to intellectual and imaginative art. "I question not my corporeal or vegetative eye any more than I would question a window concerning a sight. I look through it and not with it."

Blake lacked nothing in perfection of drawing. Through the emotional quality of his line he was able to convey the very power of his imaginative thought. Sweeping forms, defined yet lacking substance, recur again and again with suggestions of infinite motion and infinite space. Of perfection in drawing he writes that the English public "has been imposed upon for many years while under the impression that engraving and painting are somewhat beside drawing. Painting is drawing on canvas and engraving is drawing on copper and nothing else. He who pretends to be either painter or engraver without being a master of drawing is an impostor," noting that artists in English "are and have long been the contempt of the Continent. Gravelot once said to my master, Basire, 'De English may be very clever in their own opinions but they do not draw de draw.'"

The sketch book was presented after Blake's death by his widow to Samuel Palmer, an attendant at the British Museum. By him it was sold in 1849 to Dante Gabriel Rossetti, from whom it has come through several hands to the present owner, Mrs. William Emerson of Boston. It is one of the rarest of the Blake relics and is especially significant as a source book for the corrected edition of Blake's poems.

This important little volume is surrounded in the exhibition by books and illustrations by the artist. Uncolored pages from his *Europe* and a number of leaves from the *Book of Thel* are lent by Mrs. John Briggs Potter. There is also a colored edition of *Europe*, lent by Mrs. Emerson, and two copies of Young's *Night Thoughts* with the Blake illustrations, one from the collection of Mr. W. A. Sargent, the other from that of Mrs. Emerson. *Songs of Innocence*, one of Blake's earliest books, is open at the title page which discloses the fact that it was written, decorated and published by "W. Blake." Blake used a printing process which he declared to have been revealed to him by the departed spirit of his favorite brother, Robert, which told him to draw both lettering and design on a copper plate and to etch away the background,

leaving the design in relief. This was the method largely employed in publishing most of his subsequent books and was the means of preserving much of his work which would otherwise have been lost, for no publisher of his day would undertake the risk of issuing his books.

The beautiful leaves from *The Book of Thel* were obviously produced by this method, a soft tan ink being used for the text and outlines of decorations, while colors were added by hand. The colors seen in his later books are mysterious and sombre in

quality, quite distinct from the buoyant and hopeful character of the decorations for the *Songs of Innocence*.

There are examples of his wood cuts and engravings in copies of Thornton's *Virgil*, lent by Mrs. Emerson, and in Hayley's *Ballads*, exhibited through the courtesy of Mr. W. G. R. Allen. Mrs. A. M. White and Mr. Harold T. White have lent drawings and Mrs. Emerson has also made available her copies of *Visions of the Daughters of Albion*, *America*, *Marriage of Heaven and Hell*, and one volume in which are bound *Europe*,

Songs of Los, and *Daughters of Albion*, and a small early volume, *There is no Natural Religion*. Several water colors and one painting from Mrs. Emerson's collection are hung, and the Museum's superb series of the *Plague and Paradise Lost* water color illustrations, together with proof impressions of the "Job" engravings, the most important series of original engravings produced since Dürer. There is also shown a unique copy (one of four in existence) of Milton, with illustrations by Blake. It is loaned for display by Mr. Frank Bemis.

1772

One Hundred and Fifty Seven

1929

Years' Experience at Your Service



Oils, canvas

30" x 25"

ELIZABETH STEPHENSON
Countess of Mexborough

by

M. W. PETERS, R.A.
working 1770-1814

Engraved by W. DICKINSON, 1776

Recorded in Lady Victoria 'Manners'
'M. W. Peters, R.A.'

SPINK & SON LTD.

5, 6 & 7 KING STREET, ST. JAMES'S
LONDON, S.W.1

Founded 1772

DAWSON

19 EAST 60th STREET, NEW YORK

OLD ENGLISH FURNITURE



Tapestries

Interior

Needlework

Decorations

Velvets

Embroideries

Member of Antique & Decorative Arts League



"OLD NURSE"

By DOROTHEA DREIER

In the exhibition of work by Walter Shirlaw and pupils at the Brooklyn Museum.

Walter Shirlaw Memorial Exhibition at Brooklyn Museum

The large exhibition at the Brooklyn Museum of the work of Walter Shirlaw, arranged by Miss Dreier of the Société Anonyme, would gain in interest were it more carefully edited. One hundred and sixty-six paintings,

water colors, studies and sketches, fill several galleries. Among them are a good deal that represents the artist at his best and much that is trivial and uninspired. This is particularly unfortunate since Shirlaw is a practically forgotten artist of an outmoded period, who can scarcely afford the inclusive showing safely survived by more brilliant talents. And despite the generous enthusiasms for which Miss Dreier has long been noted and her gratitude towards a former teacher, it is difficult to see in Shirlaw more than a sincere and well disciplined artist working in the traditions of his period.

There are many types of work in the Brooklyn showing—landscapes and portraits—reflecting a faithful adherence to the tenets of the gospel as delivered in Munich; decorative nudes of the type used in public buildings in the XIXth century. European scenes and a large number of sketches, among which are to be found some of Shirlaw's freshest and most vigorous work.

The exhibition as a whole reveals that Shirlaw's talent was in the main linear and rhythmic. His color varies greatly in quality, many of the canvases being already dark and a little murky. Others, such as some of the American landscapes and the Italian street scenes, have a certain freshness and vivacity. The portraits, numerically one of the smallest groups in the exhibition, reveal the most careful craftsmanship, although they are seldom as deft and charming as the best of the sketches. The Munich hall mark is unmistakably there, but so is a careful respect for firm draughtsmanship and a command of design not found too frequently among present day Academicians.

It is among the mural paintings and sketches that the need for omission is felt most keenly. There are scores of nymphs, fauns, bacchantes, muses and other allegorical ladies, appropriately

(Continued on page 13)



"SELF PORTRAIT"

By ANN GOLDTHWAITE

Included in the exhibition of work by Walter Shirlaw and pupils at the Brooklyn Museum.

OLD
MASTER
PAINTINGS

FRANK T. SABIN

ESTABLISHED 1848

172 NEW BOND STREET, LONDON, W. 1

CABLES: SABINUS, LONDON

ENGRAVINGS
&
DRAWINGS

LEON MEDINA

INC.

Objets d'Art
Tapestries
Rugs

HOTEL PLAZA
58th STREET & 5th AVE.
NEW YORK

PARIS
58 Faubourg, St. Honoré

PARIS
3 Rue La Boétie

Member of The Antique and Decorative Arts League.

de hauke & Co

3 East 51

Modern Paintings

TON-YING & CO.

CHINESE
ANTIQUES

Archaic Bronze, Pottery, Paintings
and Stone Sculpture and
Jade Carvings

AT THEIR GALLERIES

5 East 57th Street

Third Floor

NEW YORK CITY

Paris London Shanghai

PAUL ROSENBERG AND COMPANY

INCORPORATED

FRENCH MASTERS
OF THE
XIXth and XXth
CENTURY

NEW YORK
647 Fifth Avenue



"OLD GARDENER"

By ROBERT REID

In the exhibition of work by Walter Shirlaw and pupils at the Brooklyn Museum.

SHIRLAW MEMORIAL AT BROOKLYN

(Continued from page 12)

draped and surrounded by the necessary accessories. Some of these are excellent examples of academic draughtsmanship; others are merely banal, and a few, such as the two designs for stained glass, reflect a period taste for which the late Mr. Shirlaw cannot be held responsible. The studies of the nude, however, reveal that Shirlaw could draw vigorously, when academic canons of mural art did not press too heavily upon him. Two red chalk drawings of a girl are notable examples, while a study of two figures for "May Dance" show a spontaneous delight in movement and rhythm which are killed in the careful workmanship of the finished painting. In "The Marble Quarry," obviously done as a mural decoration, Shirlaw seems to breathe a sigh of relief in escaping from nudes, clouds and draperies. Here his draughtsmanship is resilient, his design firm and logical and the pale color tonality more successful than the more somber harmonies which the artist usually employed.

The landscapes are almost as uneven in quality as the mural decorations. Sometimes, in such a canvas as "Bringing in the Seaweed, Brittany," Shirlaw forgets the mandates of the academies and observes life freshly and for himself; at others, his color is almost aggressively unpleasant. Here again it is most often the sketches and little studies which yield the truest account of the artist's talents—the charming little Indian subjects, an unpretentious painting of Lake Superior, rapid transcripts done in Spain and Italy, where often in the turn of a figure, a sudden flash of color, Shirlaw reveals the spark that made him a rebel in his day, and a secessionist from the respectable Academy fold.

In addition to the large Shirlaw exhibition, the Brooklyn showing features the work of four of the artist's pupils — Robert Reid, Anne Goldthwaite, and Dorothea and Katherine Dreier. There are but four paintings by Reid, the finest of them being "The Old Gardener," owned by the Brooklyn Museum. Among Shirlaw's pupils, Reid stands closest to his master and it is a tribute to this influence that in the general mediocrity of Academy exhibitions, he has been one of the few artists who really embodied the virtues supposedly fostered by that institution.

The Anne Goldthwaite group is an excellent one, consisting largely of her later canvases, many of which

have been on view in New York galleries during the past few years. Miss Goldthwaite's work is too well known to require special comment on this occasion. One only feels that Shirlaw, a rebel in his day, would have approved these paintings, recognized the integrity of design and excellent draughtsmanship underlying their modernity of vision.

When one comes to the work of Miss Katherine Dreier, one rather wonders what the good Shirlaw would have thought of the psychological portraits of Marcel Duchamp and Ted Shawn. Perhaps Miss Dreier herself feels uneasy about them and proffers the present memorial exhibition as retribution. But Miss Dreier was not always a devotee of abstraction, as her group proves. Back in 1907 and 1909 she did little nocturnes which would fit nicely into almost any parlor and at about the same period she

made a portrait of Mercedes de Cordoba, standing decoratively in embroidered Japanese kimono and enhanced by the conventional accessories of screen and cherry blossoms. Judging from the rest of the work on view it would seem almost accidental that in 1918, Miss Dreier achieved a really delightful portrait of Mademoiselle Meystre, perched on a high stool. In the other works the level of technique is very much the same, and it all depends upon whether your taste runs to the abstract or the pretty.

The paintings by Dorothea Dreier are rather uneven in quality, including such varying items as an excellent study of an old woman, an extremely weak painting of a child, some Dutch subjects and several landscapes, two of them from the collection of the Brooklyn Museum. These latter are sensitive and well designed and do much to give distinction to her group.



"ABSTRACT PORTRAIT OF TED SHAWN" By KATHERINE DREIER

Included in the exhibition of work by Walter Shirlaw and pupils.

WILDENSTEIN & COMPANY INC.

Distinguished
OLD PAINTINGS
WORKS OF ART

TAPESTRIES
FRENCH FURNITURE
of the 18th Century

647 FIFTH AVENUE

NEW YORK

57 Rue La Boétie, Paris

VAN DIEMEN GALLERIES



"Madonna and Child" by Bernardino Fungai

PAINTINGS by OLD MASTERS

21 East 57th Street, New York City

Amsterdam
Rokin 9

Berlin
Unter den Linden 17



WILLIAM H. HOLSTON
GALLERIES
Paintings

19 East 57th Street

New York

The ART NEWS

Published by the
ART NEWS INC.20 East 57th Street, New York
Telephones Plaza 5067-68-69-70President S. W. FRANKEL
Editor DEOCH FULTON
Asst. Editor MARY MORSELLEntered as second-class matter, Feb. 5,
1909, at New York Post Office, under
the Act of March 3, 1879.Published weekly from Oct. 6 to last of
June.Monthly during July, August and Sep-
tember.

SUBSCRIPTION RATES

YEAR IN ADVANCE \$7.00
Canada 7.50
Foreign Countries 7.50
Single Copies25WHERE THE ART NEWS MAY BE
OBTAINED IN NEW YORKBrentano's 1 West 47th St.
William Elnel 46 East 59th St.
Wash. Sq. Book Store 27 West 8th St.
Gordon & Margolis 32 East 59th St.
Times Bldg. News-stand, Times Building
Subway Entrance Basement

WASHINGTON

Brentano's F and 12th St., N.W.

BOSTON

Vendome News Co. 261 Dartmouth St.

PHILADELPHIA

Wanamakers' (Book Counter)

LOS ANGELES

C. V. Pleuharp 339 Hill St.

LONDON

Art News, Inc. Bank Building

David H. Bond 407 Bank Chambers-

Holborn, W.C. 1

Gorringe's 17 Green St.

May & Williams 24 Bury St.

Lechertier Barbe, Ltd. 95 Jermy St.

PARIS

George Houin 2 Rue de la Plaine

Telephone Diderot 1909

Brentano's 37 Avenue de l'Opera

MUNICH

Karl Barth Konradstrasse 4-11

Vol. XXVIII Dec. 28, 1929 No. 13

THE NEW BRITAIN
EXHIBITION

New Britain, Connecticut, a thriving manufacturing city, has recently been the scene of an art controversy fought with some bitterness. The bone of contention was an exhibition of contemporary French art brought to the museum in New Britain from the Wadsworth Memorial in Hartford. The pictures, representative of the best painters in Paris, had been loaned by dealers and collectors in New York.

The controversy was begun by a Mr. Cott, art director in the New Britain public schools, who contributed two columns of vituperation to the New Britain Daily Herald. Mr. Cott, one gathers, does not approve of modern art and one suspects that he may have written his piece without having bothered to see this particular exhibition. The sentiments which he expresses might have been quoted from the Boston papers of 1913 when the Armory show invaded the sacred city and Mr. Cott's training and his own deliberate choice have evidently closed his mind and his eyes to the events of the past two decades. This withdrawal is, of course, of small importance so far as Mr. Cott himself is concerned, but it seems unfortunate that the art training, at the best meager, which can be given in the public schools should be entrusted to one who has been at pains to destroy any appreciative faculty he may once have possessed. It is interesting, in view of his position, to note that he should be particularly scathing about the merits of drawings by children and the possibility that "grown up painters" might learn anything from them. Evidently the task set before the children of New Britain is to grow up as quickly as possible, secure in the knowledge that "the art of painting pictures" consists in making things which "require no explanation" and must, therefore, be



Photograph courtesy of Sir Joseph Duveen.

"THE PORTRAIT OF A YOUTH"

By GIOVANNI ANTONIO BOLTRAFFIO

Lent by Ralph H. Booth to the exhibition of Italian art in London.

perfectly literal. That this point of view prohibits any understanding of Giotto, Duccio, Tintoretto, El Greco or Rembrandt as well as any of the great painters of the XIXth century or of contemporary art is unfortunate but it is probable that so long as the children produce a given number of works from which all imagination has been eliminated and have at least heard the names of a few old masters, the cultural crime committed against them will be overlooked.

Fortunately the school of pedagogy or criticism of which Mr. Cott is so brilliant an example is fast disappearing, carrying with it the equally ridiculous group of those whose acceptance of the new is as blind and based on equally sterile faculties. It is now only rarely that outbursts of baseless and unintelligent bad temper occur and it reflects little credit upon the paper which lent its columns to Mr. Cott that his reactionary peevishness should have been hailed as prophecy.

As an individual, Mr. Cott will not, of course, be a serious obstacle to the growth of an appreciation of art and it is only as the representative of a group of teachers with similar prejudices and deficiencies that he

attains significance. Fortunately for America the many museums in the smaller cities are attracting people of vision and courage whose influence will be far more stimulating. The condolences which one naturally wishes to extend to New Britain because of the state of its schools are tempered by the congratulations it deserves for its museums. Miss Brown, the director, should have the community's thanks.

OBITUARY

JACOB SILBERMAN

Mr. Jacob Silberman, known for sixty years in European art circles, died recently, according to news from Vienna. Mr. Silberman, through his knowledge of antique silver, the art of the medieval goldsmith and jewelry, was instrumental in helping to form many of the noted collections in these fields, both in private hands and in museums. He was the father of the present members of the well known firm of E. and A. Silberman of Vienna and New York. His funeral took place in Budapest.

BOOKS

ABOUT ANTIQUES

By Ella Shannon Bowles
J. B. Lippincott Company
Philadelphia
Price, \$3.50

In her recent book, *About Antiques*, Ella Shannon Bowles touches upon an appalling number of subjects, but discusses none of them with sufficient thoroughness to be of great value to the collector. However, the volume may be of interest to would-be connoisseurs interested in Americana who have not yet become immersed in the study of some particular field. Miss Bowles is at least an enthusiastic protagonist of the arts and crafts of early America and discourses with equal fluency on imported and domestic pieces. Furniture has been conspicuously slighted.

Her chief interest is in ceramics in which field she contributes her most valuable material. She recommends a number of wares to those interested in acquiring glass, pottery or porcelain. At the end of her book she has

listed about a hundred and fifty works in early Americana.

A list of chapter headings is indicative both of the point of view and scope of the book: Backgrounds and Traditions; Hail, America! in Our Arts and Crafts; A Peek at Pewter; "The Cristal Gass Which Glimeth Brave and Bright;" Are You Collecting Sandwich Glass?; Pioneer Pottery; Just Jars and Jugs; Why Wedgwood?; Stories of Old Chests; Concerning Old Clocks; An Alphabet of American Antiques; Tapestries; Dolls of the Past; In Old New Hampshire Style; The Passing of the Country Store; Tales of Trail and Turnpike; Preserving Antiquities.

"Italian Art in
America" to Be
Published

MILAN.—Mr. Ulrico Hoepli, the well known Italian publisher in Milan, announces the publication in the spring, of an edition de luxe of considerable value and importance to those interested in the history of Italian art and art in general. The work is entitled *Pitture Italiane in America (Italian Paintings in America)* and is by Prof. Lionello Venturi. It will be a large in-folio album of about 950 pages with reproductions of about 450 masterpieces of Italian painting—Trecento to Cinquecento—which Mr. Venturi authenticated on a recent trip through the United States. These are all masterpieces in the true sense of the word and are at present in private American galleries and collections, most of them having come from Italy to England and thence to America in the course of the past sixty or eighty years. Most of these paintings are still not generally known although their importance makes them indispensable to every art library and art student.

The size of the reproductions, in black and white, is about 8 by 10 inches. We are told that the complete work, bound in buckram, will cost from 8 to 10 guineas. The edition is limited to 375 numbered copies, and its appearance will undoubtedly prove an important event in the history of art publications.

BERLIN LETTER

"Collectors Among Berlin Merchants," by Donath
Italian Art at Mathiesen Gallery
The Academy Shows Kalkreuth
Prints at Hollstein and Puppel's
Japanese Artists at Tikotin
Gallery
Kunstblatt Opens Modern Art Show

By FLORA TURKEL-DERI

On the occasion of the anniversary of the founding of the Berliner Kaufleute und Industrielle Society, Adolph Donath has published a very interesting treatise entitled *Collectors Among Berlin Merchants*. In it Herr Donath, well known art critic of the *Berliner Tageblatt* and author of the *Technique of Art Collecting*, gives a valuable summary of the development of private art collections in Berlin. The author goes back as far as the XVIIIth century when, after the termination of the Thirty Years War, general conditions improved and interest in the collecting of works of art began to make itself felt in court circles and among wealthy individuals. At that time Berlin had not more than 10,000 inhabitants. This statement emphasizes the rapidity of the growth and expression of this city which, with its present population of a million, is now a center of art and art collecting.

The author outlines the course of this development step by step with plentiful detail and many references. It is impossible to give here more than a hint of the copious material which has been assembled to illustrate the role of art in the rapid rise of the city. In the prosperous period

(Continued on page 16)

BERLIN LETTER

(Continued from page 14)

following the Franco-German war, art collecting went rapidly forward in Berlin but it was not until Dr. von Bode entered the field, in the 'seventies of the past century, that it took definite direction. The charm and strength of his personality gave him great influence among wealthy industrial circles in Berlin; he succeeded in arousing and fostering enthusiasm for collecting and he guided the merchants in making their acquisitions. Finally Berlin had the choicest private collections in the world, which fact greatly stimulated her art life and brought art lovers from all parts to her doors.

America has since profited by this cooperation between men of wealth and the great scholar, Von Bode, for in many cases the contents of these collections have passed into the possession of Americans. In his book Adolph Donath states that as early as 1897 the Hainauer collection was sold entire to an American, a fact that is not generally known.

In Berlin the number of art collections increased steadily after this date, and, as the many excellent reproductions which illustrate the book show, were rich in rare works of art that had been assembled through private initiative. It is to be deplored that, through post-war difficulties in Germany, these treasures have been largely decimated. However, the treatise serves to show the devotion to art of many industrial leaders in Berlin.

* * *

The Matthiesen Gallery at present owns a series of interesting Italian works which should be mentioned here. A multitude of figures, horses, camels and finely painted accessories are rendered in four Veronese cassone paintings dating from the Quattrocento. In feeling and execution these pieces possess the peculiar charm of their epoch, and in spite of the naïveté of the style, show a most original and varied composition.

Piero di Cosimo is the author of an elaborately conceived work depicting the Virgin, the Child, St. John and four angels. The scene is divided in two parts by a balustrade against which the Madonna leans, inclining the Child towards His playmate, who sits on a projecting console. This group is flanked on either side by the angels, who seem to protect the central figures with their large wings. In the background is a landscape with rich details, which testifies to the painter's capacity to suggest reality.

Paolo Veronese is here represented by "Augustus and the Sibyl" which subject characteristically furnishes a pretext for the rendition of architectural details. The scene is an open hall in the center of which Augustus kneels and listens to a sibyl who points to the vision of the Madonna in the upper left hand corner. Augustus' horse and two foot-soldiers are in the background. The purple mantle of Augustus is the key-note for the rich color harmonies in the composition.

More lively and vividly colorful is a Tiepolo "Christ Carrying the Cross," a many figured painting which seems to subordinate the religious sentiment of the subject. The dramatic vigor and brisk animation of the scene makes one think rather of the turmoil than of the tragedy which is taking place. The canvas glows with rich and voluptuous colors.

The Academy of Fine Arts has assembled a display of works by Leopold von Kalckreuth, a member of the society who died in 1928. The painter's career belongs to the period in which naturalism and impressionism were established in Germany and he was one of the active exponents of the movement. He has a very sympathetic and sincere style and although, in several of the canvases, one can see signs of the battle with tradition, the majority are a sincere avowal of allegiance to the new trend. Reserve and a slight tinge of sentimentality give his portraiture an appeal distinctly German

in character. His chief claim to fame is the numerous portraits of his family, in which he shows himself most at ease. Some of the landscapes are also very appealing and in several of them may be seen an attempt to make use of the freedom and dash of impressionistic technique. The color scheme is always of great refinement and delicacy.

* * *

Hollstein and Puppel, dealers in old prints, have arranged a very interesting and enjoyable exhibition by assembling more than two hundred excellent prints by French and English artists of the XIXth and XXth centuries. Here are represented the classics of English etching—Brangwyn, Cameron and Haden—in specimens which throw full light upon their best qualities. A dozen etchings by Pennell provide the opportunity to enjoy the picturesqueness of many distant places. James McBey may be seen here also in several characteristic works.

The art of France is represented by the work of some of her most notable men. Lithographs and etchings by Corot have the dreamy and delicate character of his art and Daumier's power and virility is revealed in several prints. Very impressive, as always, is Toulouse-Lautrec with his noble and expressive line. Precious sheets by Charles Meryon, delineator of the beauties of Paris, and a first impression of Pissarro's "Le faucheur," are also included. Because of the conspicuous quality of their contributions, Picasso, Vlaminck and Matisse should be singled out from among the well known contemporary artists. But their less famous comrades, Gen-Paul and Edouard Goerg are also worthy of note. Emotional appeal is strikingly conveyed by the former while the latter is satiric in character.

* * *

The Tikotin Gallery, which specializes in Japanese art, is showing, during December and January, a number of works by modern Japanese painters of the classical school. The exhibition includes the following well known artists: Tekeuchi Seiho, Chikuhara, Shibata Zeshin, Kimura Buzan, Yokoyama Taikan and Kogyo Terasaki.

* * *

The publisher and editor of the periodical *Kunstblatt*, a pioneer organ of contemporary art, have initiated a series of exhibitions of works by young artists who are still on the road to fame. This non-commercial enterprise is a decided addition to the Berlin art world, providing a liberal platform for all that is vigorous and promising in the work of living artists. Artists from all over Germany are welcome here, the present show uniting the works of some eighty exhibitors from all parts of the "Reich." The fact that this exhibition is by no means "wild" is noteworthy and may give food for reflection. And it does not seem to arouse protest or disapproval among the general public.

The atmosphere of struggle and antagonisms is missing here. The groups of paintings and sculpture contain nothing strikingly new or exciting but there are a comparatively large number of very able works. Young artists of today have a remarkably sure grip upon essentials and, although they draw their inspiration from many sources, their personal talents are conspicuous. One is compelled to make general statements about this exhibition because there is no work of outstanding quality to be found in it. It remains to be seen whether the organizers' disinterested efforts in the cause of living art will eventually be rewarded by the appearance of a great artist.

FAHIM KOUCHAKJI

Successor to

KOUCHAKJI FRÈRES

Ancient Glass

Greek Bronzes and Marbles

Early Christian Antiquities

Early Mohammedan Potteries

Miniatures & Carpets

PUBLICATIONS

"The Great Chalice of Antioch"

Two volumes, large quarto, 60 plates

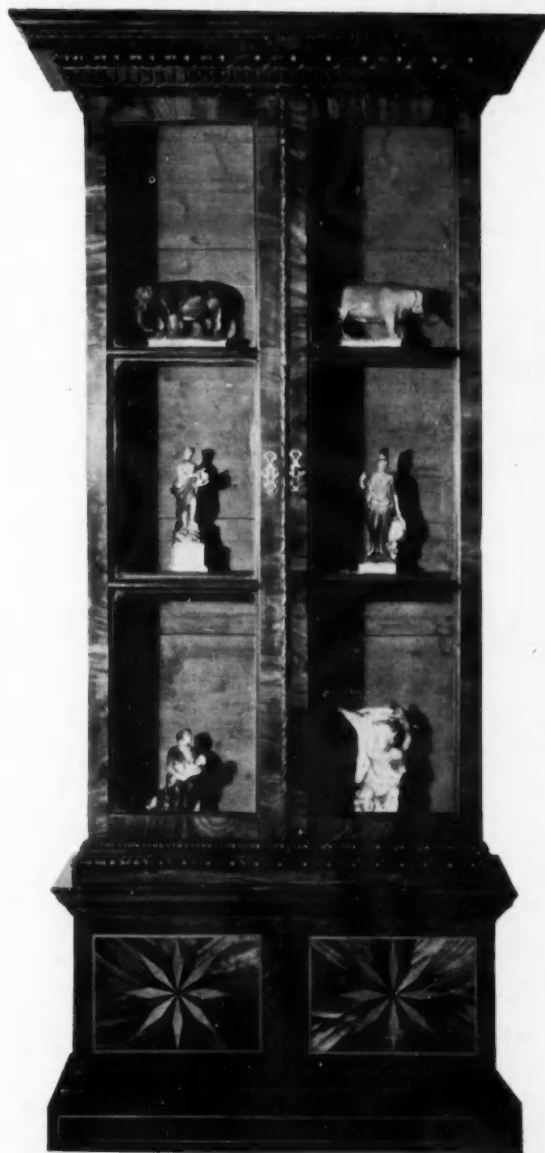
"Glass, Its History
& Classification"Two volumes, 188 full page plates,
several thousand text figuresFIVE EAST 57th ST.
NEW YORK

BY APPOINTMENT TO



HER MAJESTY THE QUEEN

FRANK PARTRIDGE

ONE OF A PAIR OF GEORGE I
WALNUT CABINETS

Old English Furniture

Chinese Porcelain

EVERY ARTICLE GUARANTEED

L O N D O N

26 King Street, St James, S.W. 1

NEW YORK

6 West Fifty-Sixth Street

"PRIMAVERA" NOT IN LONDON SHOW

LONDON.—It is now definitely known that Botticelli's "Primavera" is not to be included in the forthcoming Exhibition of Italian Art in London, according to the *Observer*. Although the presence of this masterpiece would be a magnificent feature of the showing, one can only concur in the wisdom of a decision which refuses to submit this precious work to the risks which must inevitably attend the transport of so large a panel to a different clime. The same master's "Birth of Venus," which is painted on canvas, is being sent as a substitute.

Another picture of quite exceptional importance, about which there have been contradictory rumors, is Prince Giovanelli's famous "Tempest," by Giorgione. At one time it seemed that the excessive insurance value placed upon the picture by its owner would prove a stumbling block, but it is now very probable that Prince Giovanelli will contribute towards the payment of the premium on the £500,000 for which the picture is to be insured.

So great has been the number of pictures submitted by British private owners to the Selection Committee of the forthcoming Italian Art Exhibition at Burlington House, that the committee have found it necessary to establish an examination charge of a guinea for each picture. The proceeds of this "tax" will be handed over to the National Art Collections Fund. In view of the enormous contribution from Italy, consisting of

Cassirer of Berlin to Co-operate in Sale of Figdor Collection

BERLIN.—Contrary to former announcements Berlin probably will have a part in the dispersal of the famous Figdor collection of Vienna. Negotiations are going forward to obtain the permission of the Vienna authorities to sell a part of the treasures here, but at the present writing a definite settlement of all the questions under consideration has not been reached. However, it is certain that Paul Cassirer of Berlin will co-operate with the Viennese auctioneers, Gluckselig and Artaria, in the organization of the sales. F. T.-D.

three hundred paintings, several hundred drawings, and numerous objects of art, there is really very little chance for British owners to have their pictures included in this collection of masterpieces, unless they happen to be examples of quite exceptional importance by the rarest of masters. Indeed, the British quota has been full for some time, and an exception can only be made if the picture in question happens to fill a serious gap in the representation of some particular school.

Museum of Industrial Art in Granada Opens With Exhibition

GRANADA.—Artists from all parts of Spain have sent their works to the exhibition held in celebration of the opening of Granada's new Museum of Industrial Art. This museum is installed in an old building, popularly known as the "Casa de los Tiros," which has been rescued from the builder's pickaxe, repaired and reorganized, forming an important addition to the attractions of the city.

The Casa de los Tiros (House of the Shots), which owes its name to the muskets decorating the top of the facade, is one of the most interesting monuments in Granada. It is built on the outermost fortified walls, and it seems highly probable that it originally formed part of the Moorish fortress of Bib-Ataubin.

The earliest document referring to this house is a manuscript of the year 1510, at which time the building was purchased by Comendador Gil Vaquez Rengifo, son of the famous hero Juan Vaquez, who died in battle against the Moors, and whose daughter married the son of the Arab chieftain, Sidi-Yahin.

The outside of the building gives an impression of massive strength. It has the appearance of a great tower, the crenellations having been roofed over at a later date. Its only openings are a large door and two balconies. It

is decorated with five stone statues resting upon roughly carved brackets. They represent Mercury in a herald's coat, Hercules, Theseus, Jason, and Hector, all in Roman dress. Above the door is a carved sword, its point resting upon a heart, surrounded by the motto: "He (the heart) commands." On the door are three bronze knockers, respectively triangular, square, and octagonal in shape, each surrounded by heraldic mottoes.

The large entrance hall has a high ceiling of massive Mudejar carved beams dividing colorful and realistic paintings of dragons and other fantastic animals in fierce combat. The patio, or central court, is embellished with beautiful Moorish marble columns, and on the left one can still admire the original staircase leading up to the battlements.

The main stairway, on the right of the entrance hall, leads to the principal room of the building, called the "Gold Chamber." The ceiling, very similar to that of the hall, consists of large carved beams, supported by brackets ending in human busts. The carving on the beams represents huge two-handed swords, in pairs point-to-point separated by a heart, the blades bearing the frequent motto: "The Heart Commands." Between each beam are bas-relief carvings of mythological and historical subjects. This important ceiling was completed before 1530, as it is described in a

document of that date. In the center of each of the four walls of the Gold Chamber are busts in high relief of Lucrece, Judith, Semiramis, and Pansilea.

This room, which, according to contemporary documents, originally had one balcony only, the second one having been added later, also boasts a magnificent pair of carved doors with exquisite medallions, emblems, and heraldic devices and mottoes.

In the first room in the left wing of the building, a fine "artesonado" ceiling of the XVth century was discovered during the work of restoration as well as the carved beams on the ceilings of the two adjoining rooms, one of which contains a magnificent floor of Moorish tiles.

The rest of the building consists of a heterogeneous series of structures which were no doubt built up during the last half of the XVth century, or even later.—E. T.

ANNA NEAGOE AT ART CENTER

Paintings of Italy and France by Anna Neagoe are now on view at the Art Center. Miss Neagoe paints quite proper traveller's notes of picturesque spots but is content with simpler statements than most tourist-painters make. Her color inclines toward delicacy and is sometimes almost too vague to carry the architectural pretensions of her designs and she is at her best in depicting the massed roofs and white walls of distant villages.

HOWARD YOUNG GALLERIES

OLD AND MODERN PAINTINGS

NEW YORK
634 FIFTH AVENUE

LONDON
35 OLD BOND STREET

GOLDSCHMIDT GALLERIES



View of Main Entrance to our Galleries in Berlin at Victoriastrasse 3-4

WORKS of ART PAINTINGS BY OLD MASTERS

NEW YORK: 730 Fifth Avenue

FRANKFURT: Kaiserstrasse 15 PARIS: 11 Bis Rue Boissy d'Anglas

BERLIN: Victoriastrasse 3-4

RAINS GALLERIES : Inc.

Auctioneers and Appraisers
3 East 53d Street, N. Y.

Nowhere is there so great a market for Old Manuscripts, Fine Paintings, Rare Books, Objects of Art and other Antiquities as in America today.

Collectors of these rarities, as well as buyers of Furnishings, Rugs, Silver and Jewels are frequent visitors to our galleries, situated one door from the world-famous Fifth Avenue, and equipped for the dispersal at auction of such articles. We are now arranging sales for next year.

We make a specialty of Estate Sales and make liberal cash advances on the property of Private Individuals. All communications held in strict confidence.

For References Apply:
Harriman National Bank
Fifth Ave. & 44th Street
New York, N. Y.

Al. Rains
Auctioneer

JOHN LEVY GALLERIES

PAINTINGS

NEW YORK: 559 FIFTH AVENUE
PARIS

CLEVELAND SHOWS TAROCCHI PRINTS

One of the finest collections of Tarocchi prints in this country, possessed by the Cleveland Museum of Art, is being shown during the months of December and January. The origin of the Tarocchi prints has been a subject for long and heated discussion among scholars, as has their use, and the part of Italy from which they came.

It was thought for a long time that these cards were, as their name suggests, simply ordinary playing cards. This theory is generally abandoned now; at least it is not thought by experts that they were used in any of the usual games played for pleasure. There appears to have been a decided element of instruction in them.

They measure about 4x6 inches, and are divided into five groups of subjects. The first is the Ranks and Conditions of Men. Here you have the beggar, ragged and distressed, the servant, the Doge, ruler of Venice, and finally the Pope, ruler of all men. Even a casual glance at these will give you a cross section of the society of Italy in the XIVth century.

The second group is made up of Apollo and the Muses. The god of song is surrounded by the maiden Calliope, inspirer of epic poetry; Urania spirit of astronomy; Thalia, the joyful muse to whom is due the bloom of life, and all their fair sisters. Many of these figures are lovely and graceful and all are full of movement and life.

Then come the Arts and Sciences—not electricity, aeronautics, chemistry, and physics, but the personifications of Logic, Rhetoric, Philosophy, Astrology, Theology. These present a very lively catalogue of the subjects uppermost in the medieval mind of Italy; and Italy was leading the world in thought just then.

Genii and Virtues curiously enough are classed together. You have the Genius of the Sun, the Genius of Time, and near them Temperance, Fortitude, Justice. The final group is made up of the planets and the spheres. The Moon drives her car across the heavens. The Angel of the Eighth Sphere twirls her golden ball; Saturn, Jupiter, and Mars float majestically through the skies.

The Tarocchi cards were printed from wood blocks which were beauti-

fully engraved, though time and occasional retouching have dimmed or hardened the lines in some places. Apparently one of the popular theories about the Tarocchi prints is that they were used in an instructive game played by children, and quite probably by adults also. This game was like "authors," or some of the geographical games youngsters play today. In a biography of Maria Visconti of Milan (born 1301) the author tells that, in his childhood the Duke was very fond of a game played with painted figures; so fond that he spent 1,500 scudi (about as many dollars) for a complete game wherein were depicted the figures of gods, men, and animals. The game played with the Tarocchi cards was probably similar to that which the Duke cherished.

BARCELONA JURY AWARDS MEDALS

BARCELONA. — The Ministry of Fine Arts has approved the awards made by the jury of the International Exhibition of Modern Art held in connection with the Barcelona exhibition. The gold medals have been given thus:

Austria—Painting: Franz Sedlacek, "Landscape."

Belgium—Painting: Anton Carte, "The Procession"; Isidore Opsomer, "Still Life."

Hungary—Painting: Bela Ivanyi Grunwald, "Gypsies." Sculpture: Zsigmond Kisfaludy Strobl, "Venus."

Italy—Painting: Felice Casorati, "Platonic Chat"; Felipe Carena,

PROPOSED LOAN FOR DUBLIN GALLERY

LONDON.—At their meeting on December 7th the Dublin City Commissioners decided to ask the Government's sanction for the raising of a loan of £35,000 for the provision of a Municipal Gallery of Modern Art and Civic Museum, according to the London Times. The money will be applied to the conversion of Charlemont House into a gallery and museum, which will accommodate the existing municipal collection of pictures and will provide an annex where the Lane pictures can be displayed if the British Government consents to restore them to Dublin.

"Nude." Sculpture: Arturo Dazzi, "Foal."

Norway—Painting: Thorval Erichsen, "Telemarken Landscape." Sculpture: Wilhelm Rasmussen, "Portrait of Stromven."

Portugal—Painting: Columbano Bordallo, "Portrait of Viana Carvalho."

Spain — Painting: Joaquín Mir, "Landscape"; Santiago Rusiñol, "Almond Trees in Bloom"; Gutierrez Solana, "Chorus Girls." Sculpture: Juan Cristobal, "Maja"; Enrique Casanovas, "Bust of Woman."

Yugoslavia—Sculpture: Ivan Mestrovic, "Contemplation."

The Medal of Honor, the highest prize in the Exhibition, has been awarded to the sculptor, José Clara, for his marble figure entitled "Repose."

The French and Dutch sections entered "hors concours."—E. T.

PAINTINGS OF FLOWERS AND STILL LIFE

by

DUFY

BRAQUE

MATISSE

GAUGUIN

PICASSO

RENOIR

REDON

ROUSSEAU

STERNE

SEGONZAC

UNTIL JANUARY 11TH

REINHARDT GALLERIES

730 FIFTH AVENUE

NEW YORK

CHARLES of LONDON



OLD PANELLED ROOMS
INTERIORS

OLD ENGLISH FURNITURE
TAPESTRIES

TWO WEST FIFTY-SIXTH STREET—NEW YORK—730 FIFTH AVENUE

LONDON: 56 NEW BOND STREET, W.1

Member of the Antique and Decorative Arts League



A very quaint and extremely comfortable old ear chair covered with glazed chintz.

Antiques
Interiors
Tapestries

Barton,
Price, &
Willson

Inc.

46 East 57th Street

+ New York +

JOHNSON HOUSE TO BE PRESERVED

LONDON.—The house at 17, Gough Square, London, which Dr. Johnson occupied from 1748 to 1759, and in which he compiled the greater part of his dictionary, is to be preserved for the nation, according to the *London Times*. It was purchased many years ago by Mr. Cecil Harmsworth, who has now formed a body of governors to hold the property in trust for the nation. At a dinner in Dr. Johnson's House on December 11th, Mr. Harmsworth handed over to the governors the trust deed and the documents relating to the securities with which he has endowed the trust.

The deed sets forth that the name "Dr. Johnson's House" shall never be changed, and that the architectural features of the house, external and internal, shall be preserved intact.

There is to be nothing dull or dreary about the house. Mr. Harmsworth, in a booklet which he has written, states that the decorations of the house and the carpets and curtains have been chosen with a view to wearing qualities, to simplicity, and, above all, to cheerfulness. The attic, in which Dr. Johnson compiled most of his dictionary, is to be available for social gatherings. The human interest in the house is not to be sacrificed by converting the memorial into a kind of museum.

Mr. Harmsworth writes: "In this Johnson house we have the stout chain at the hall door with which, as we cannot doubt, he often barred out furious publishers and importunate duns; the staircase, intact in every particular, that has so many times creaked to his footstep as he made his way up to the Dictionary Attic; the paneled walls that have resounded to his laughter and to his prayers—what more or better can his most enthusiastic follower desire?"

ST. PAUL'S TO BE REOPENED IN JUNE

LONDON.—Canon Alexander, addressing a conference of clergy and laity at Kensington on the evening of December 10th, in regard to the preservation of St. Paul's Cathedral, said that the work was going steadily forward on a daily program and would be completed in time for the reopening on June 25th, according to the *Times*.

The area of the dome, together with the choir and transepts, has been closed since the end of March, 1925; but great pains had been taken to keep the crypt and galleries open as usual, and, in addition to very many special services, four services had been held every day in the nave or chapels.

WATER COLOR SHOW AT NEWARK MUSEUM

NEWARK.—An exhibition of the work of one hundred American water colorists will be opened to the public in the Newark Museum during the first week in January. The exhibit was selected by the Museum from the works of such recognized leaders in the art in this country as John Marin, Charles Demuth, Pop Hart, William and Marguerite Zorach, Preston Dickinson, A. Walkowitz, Charles Burchfield, and others. It includes also the work of a large group of younger artists of distinct promise and accomplishment.

The exhibit will fill the entire second floor galleries of the Museum, and will be the largest and most representative show of water colors seen in the East in many years. It is presented by the Museum not as a cross section of everything that is being done in the water color medium in America, but rather as an illustration

N. Y. U. GALLERY IS REHUNG

Announcement is made by the Gallery of Living Art, New York University, 100 Washington Square, East, that to celebrate its second birthday the Gallery has been entirely rehung and twenty-one additional pictures have been added to the collection. The Gallery has also been somewhat enlarged and repainted. Nine nationalities are represented in the ninety exhibits now on view. The French school comprises the work of forty-one artists and the American seventeen, there being sixty-two works by the former and twenty-eight by the latter.

of the richness and variety of the art in this country today, and the remarkable range of the medium. The exhibit will run through the month of January into the first week in February.

Among the artists who will be represented in the exhibit are: Joseph Stella, Max Weber, Charles Sheeler, Samuel Halpert, Bernard Karfiol, Walt Kuhn, Jules Pascin, Andrew Dasburg, Edward Hopper, George Biddle, Guy Pene Du Bois, Stefan Hirsch, Gifford Beal, Ernest Fiene, Alfred H. Maurer, Rockwell Kent, Peppino Mangravite, Herman Trunk, Kai and Georgina Klitgaard, Jan Matulka, H. E. Schnakenberg, James Chapin, Adolph Dehn, Wanda Gag, Maurice Becker, Glenn Coleman, Stuart Davis, George Ault, Ann Goldthwaite, Joseph Pollet, Bernar Gussow, Richard Lahey, Thomas Benton, George Luks, A. F. Levinson, Arnold Wiltz, Maxwell Simpson, Buk Marko Vukovic, Harry Hering, Oscar Bluemner, Paul Rohland, Karl Free, Frank Osborne, Emil Ganso, Julius Bloch, Edwin Booth Grossman, and many others.

BACHSTITZ

PAINTINGS
ART OBJECTS
CLASSICAL
ANTIQUITIES

NEW YORK
Ritz-Carlton Hotel

BERLIN
Bellevue Str. 6a

THE HAGUE
11 Surinamestraat

OLD
MASTERS

LEWIS & SON (OBJETS D'ART) LTD.

LONDON
74, SOUTH AUDLEY STREET

PARIS
16, RUE DE LA PAIX
22, PLACE VENDÔME

DECORATIVE
FURNITURE

CABLES: LEWILORS, AUDLEY, LONDON

Pascal M. Gatterdam
ART GALLERY
FINE PAINTINGS
145 W. 57th ST. NEW YORK
Sole Agent for F. VAN VRELAND

The LITTLE
GALLERY
29 West 56th Street
EXHIBITION OF
MODERN AND
ANTIQUE
SILVER

FRENCH
WORKS of ART
Mainly XVIII Century
DECORATIVE ORNAMENTS
Furniture
Paintings
Clocks
Porcelains
Bronzes
BONAVENTURE
GALLERIES
536 Madison Ave. New York

MILCH GALLERIES

Exhibition of

PAINTINGS

by

STEWART S.
MAC DERMOTT

December 30th to January 18th

108 WEST 57TH STREET NEW YORK

DURAND-RUEL
INC.

PAINTINGS

New York
12 East 57th Street

Paris
37 Avenue De Friedland

LONDON LETTER

**Pope Presents England With Copy of Famous Panel
Low Prices for Story-telling Pictures
An Indian Artist Exhibits
Three Shows at Leicester Galleries
Goupil Holds Newton Show
Kapp at Godfrey Phillips'**

By LOUISE GORDON-STABLES

The Pope is establishing a precedent in gifts of art by presenting to England a copy of a panel by Francesco del Cossa, belonging to the Vatican. This panel is part of a triptych, of which another portion is in the National Gallery and the third part in Milan. The value to England of such a copy is, of course, obvious and it is to be hoped that the Pope's compliment may be returned by having a copy of the English panel prepared for presentation to Rome.

Possibly this replica of the XVth century work was intended for participation in the forthcoming exhibition at Burlington House, but it is doubtful whether it will be ready in time and still more dubious whether a copy would be eligible for hanging in the gallery of masterpieces. So far there has been no talk of the loan of the original, since the rules regarding loans from the Vatican are as strict as those once in force regarding the confinement of the Pope himself.

Those who have the courage to invest in the now very unpopular art of the latter half of the XIXth century, should at the present auction room prices reap a very profitable harvest for their descendants. When time has been allowed for a reaction in their favor, a rich profit might accrue upon the three guineas paid in one of the December sales for a work by the Royal Academician, G. H. Boughton, or upon the almost equally small sums realized by the canvases of F. Goodall and Sir Luke Fildes. Perhaps as a reaction to the present vogue of abstract themes in art, the story-telling pictures of the Victorians and Edwardians may come into fashion. At the present low figures such works may well be purchased for speculation, especially since the frames alone are often worth the sum commanded at auction.

The idea of helping the art of India to regain something of its former grandeur has appealed to many, including the late J. S. Sargent, whose one-time pupil, Fyze-Rahamin, is now showing his work at the New Burlington Galleries. On Sargent's advice he concentrated upon the essential aesthetic ideals of his own country, and has now produced a number of cartoons for his decorations in the Imperial Secretariat in New Delhi. The tinge of occidental outlook which gives flavor to his work should accord admirably with the architecture designed by two Englishmen, Sir Edwin Lutyens and Sir Herbert Baker, who have themselves incorporated something of the feeling of oriental design into their plans. Without entirely grasping the wealth of symbolism which underlies the drawings, one can still appreciate their delicate draughtsmanship and sensitive line.

"Three-at-a-time" shows seem to be the order of the day just now. Several of the galleries have divided their space into three separate galleries and are thus able to exhibit the work of three different artists simultaneously. At the Leicester Galleries such divergent personalities as the late Cayley Robinson, the two Procters and W. Gemmi, constitute an entertainment which holds in it something for everybody. Cayley Robinson was a painter who, though sentimental, had an endearing naïveté and lack of pretense. His water colors come within the same category as the oils of Herkomer. They tell their story without annoying the aesthetic sense by their undue insistence on the literary element, although they do indeed impinge upon it. His figures have a depth of feeling that redeems them from the sickliness they might have acquired at the hands of other painters, while their pleasant range of tones and charming inspiration are also attractive.

The Procters in their turn display

both their strength and their weakness. Mrs. Procter in her "Virginal," which depicts a nude holding a dove, seems to paint in two keys, so that the rather inexpressive head appears out of harmony with the much more expressive body. Ernest Procter, while carrying the tones of music into his "Head of Delius" and poignantly suggesting the atmosphere of the concert hall during the blind musician's visit, becomes less impressive as soon as he includes the decorative in his aim. In "A Burmese Bullock Wagon," the figures, well observed as they are, take on a static quality of which the spectator is apt to tire. But his landscapes are firmly handled and excellent in color.

Gemmi, a Swiss artist, is principally remarkable for his skillful rendering of nudes, some of which are drawn foreshortened as if to test his mastery of this aspect of figure drawing.

Another three-in-one show is at the Goupil, where Mr. Algernon Newton is perhaps the most interesting factor. His landscapes in oil are excellently harmonized and if his scale of color shows but little variety, he has at least found a convention admirably suited to his vision of nature. The compositions are built up with solidity and the color values are well preserved. In another room George Bergen shows some talented work marred, however, at times by an unpleasant surface quality, due to a too generous use of pigment. The portrait work is the most successful.

The Godfrey Phillips Galleries in Duke Street, which are fast coming to the fore as the center of interesting shows, are at present exhibiting drawings and caricatures by Edmond Kapp. Some that are intended as caricatures are quite Hogarthian in quality, satirizing rather than ridiculing.

GOOD PRICES IN BERLIN SALES

(Continued from page 3)

of a young man and a young woman, both signed with a monogram and dated 1625.

The two auctions held at Lepke's during this period—the porcelain collection of Baron von Born and a Viennese private collection,—also met with great interest. In the latter sale, 20,800 marks was given for Terborch's "The Cow Stall," signed with the monogram, G T B; while 13,500 marks was paid for the "Portrait of a Gentleman" by the same master, and also with monogram signature.

Other notable prices for Dutch paintings in this dispersal include 13,500 marks for "Tailor's Workshop" by Brekelenkam; 14,000 marks for "Interior" by Jan Steen; 17,000 marks for "Cavalier and Lady," by J. Ochtervelt and 18,500 marks for "Peasant Scene" by Adriaen Brouwer, reproduced as frontispiece in Bode's work on the artist. Among the Italian paintings, 17,000 marks was paid for Tintoretto's "Portrait of a Man," certified by Dr. August L. Mayer. The gilt bronze bust by Bernini, representing a damned spirit, brought 7,200 marks, while a portrait bust by Alessandro Vittoria in terra cotta sold for 6,500 marks.

Several high prices also marked the sale of the Van Born collection of very rare early Meissen porcelains, the most conspicuous being the 17,000 marks paid for a pair of crowns dating from about 1740. Two Meissen receptacles in figural form reached 8,900 marks; a pair of harlequins from the Furstenberg manufactory, 8,200 marks; a teapot 4,500 marks; a bronze and Meissen porcelain writing set, 6,000 marks; and an early figure group, 5,000 marks.

THE NETHERLANDS GALLERY

(Walter J. Abraham)

OLD MASTERS OF ALL SCHOOLS



Portrait by Mr. Nepean of Southsea
by J. Highmore
Canvas, 30" x 25"

3, KING ST., ST. JAMES'S, LONDON, S. W. 1

WALLIS & SON

Pictures by British and Foreign Artists
THE FRENCH GALLERY
158 New Bond St., London, W. 1

OLD MASTERS

ARMS & ARMOUR
ANTIQUES
CYRIL ANDRADE LTD.,
24 Hanover Square, London, W. 1

THE FINE ART SOCIETY, Ltd.

Established 1876. Cable Finart London.
FINE PRINTS
BY OLD AND MODERN MASTERS
Enquiries Solicited. Catalogues Free.
148, NEW BOND STREET, LONDON, W. 1

SAVILE GALLERY, LTD.

PAINTINGS
DRAWINGS
and
SCULPTURE

NEW ADDRESS
29, Bruton Street,
New Bond Street, London, W.1.



LEGGATT BROTHERS



OLD and MODERN PICTURES



"Royal Mail leaving the General Post Office, 1845" by R. B. Davis.

Commissions taken for Christie's. Picture Restoration

30 ST. JAMES'S ST., LONDON S. W. 1

Cables: "LEGGABROS, PICCY LONDON"

THE THOMSON GALLERIES

Paintings

208 David Whitney Building
DETROIT, MICHIGAN

PARIS LETTER

The Engravings of Van Ostade Durand-Ruel Shows Retrospective of the Work of John Lewis Brown
Contemporary Sculptors at Georges Bernheim's
Italian Art of Today
In the Galleries: Utrillo, Gromaire, Marcoussis, Tal-Coat, Etc.

By PAUL FIEMENS

At the Simonson Gallery a collection of the engraved works of Adrian Van Ostade has been assembled by M. Louis Godefroy and shown for two weeks. Rustic interiors and peasant inns, the popular types of the master, all show a surprising diversity. The series of prints shown are admirable in their sharpness and luminosity. The interest of this exhibition was greatly lessened by the fact that no catalogue of the assembled prints had been prepared for visitors. These were perhaps mollified to some extent by learning that M. Godefroy is engaged upon a critical work on *The Engravings of Adrian Van Ostade*.

In celebration of the centenary of the birth of John Lewis Brown (1829-1890), the Durand-Ruel Gallery is organizing an exhibition of paintings, water colors, drawings and engravings by this artist. Brown, who generally passes in France for an Englishman, was in reality a Frenchman, born in Bordeaux, though of English stock. He specialized in the representation of all military, social and sporting scenes in which horses have an important place. In the portrayal of such subjects, he succeeded Alfred de Dreux and he certainly submitted to the ascendancy of the Impressionists, especially Manet and Degas. As a painter he has quality; as an engraver, esprit, but it is above all as a chronicler of elegant society that John Lewis Brown is of interest today. He was himself a member of high society and was familiar with the costumes, tastes and points of view of his models. His subjects are old fashioned but full of charm. They are documents which show judicious observation and touching sincerity.

M. E. Teriade, who with M. Jacques Darnetal, is organizing an exhibition

of international sculpture at the Georges Bernheim Gallery, believes that "An actual need for sculpture is being felt today." All the better. We had begun to believe that to some extent sculpture had lost its raison d'être in the detachment of architecture. But there is no doubt that with Maillol, Despiau, Laurens and Gimond, the contemporary French school has a place of the foremost importance. These masters are represented in the exhibition at the Georges Bernheim Gallery by their most recent works. And there are also some important pieces by Lipchitz, Manolo, Zadkine, etc.

From the ensemble one gets an impression of power which culminates in the bronzes of Renoir. Last spring, in visiting the new galleries of the Louvre, we wondered whether Carpeaux was not one of the greatest French painters of the XIXth century. Now one would be tempted to write that Renoir was an even greater sculptor than Maillol. However, it is known that he scarcely touched the figures executed in his studio under his direction by the technician Guino.

An instructive exhibition of modern Italian art has been brought together by the painter Mario Tozzi at the Bonaparte Gallery. M. Tozzi takes this occasion to reproach France with her indifference towards the contemporary art of her "Latin sister." He exaggerates, for Modigliani and Chirico owe to French critics the greater and better part of their reputation. And some of the finest artists of Italy live in Paris and are there justly valued. Such is the case of Alberto Savinio, Severini, Campigli, Paresca, and Mario Tozzi himself.

Moreover, it is to be regretted that M. Tozzi has not been able to assemble a more significant collection of the works of Carlo Carra, Salletti and Martinelli, whom we only wish to know better for they interest us much. Among the sculptors we know and admire Ernesto de Fiori, Andreotti and Dario Viterbo, but none of the three are to be seen at the Bonaparte Gallery. In the room reserved for architectural designs, Alberto Sartoris is the outstanding exhibitor.

Italy is making noble efforts to emerge from the shadow which covers her present as compared with her glorious past. But she has not yet succeeded in completely escaping from the tutelage of academicism. M. Mario Tozzi has been able to "make visible the live coals which begin to glow among the ashes."

There are many interesting exhibitions now in the galleries. At the

Bernier Gallery is to be seen a remarkable collection of gouaches by Utrillo, several of them sketched on menus or done in celebration of a fete. They are little occasional poems but they contain passages of surprising freshness and depth. A few snow scenes were especially delightful.

Gromaire has brought himself again to our attention in a series of water colors shown at the Pierre Gallery. They were inspired by a stay at the seashore where the artist became interested in the gambols of bathers of both sexes. The drawings of the figures, in an arbitrary style, is vigorous, without heaviness, and the color has a variety and radiance which we have not been accustomed to find in Gromaire. The exhibition is one of the most pleasant surprises of the season.

The showing of Marcoussis, at Madame Jeanne Bucher's, testifies to the painter's return to the most austere cubistic principles of composition. But the artist retains the fine feeling for light and life which animated his canvases of last spring.

Tal-Coat, whose discovery by M. Fabre we are proud to have been the first to herald, is again to be seen at the gallery of his sponsor. He shows paintings of great intensity of color and feeling and drawings of masterful line. And M. Waldemar George, who has been on the point of doubting the very existence of Tal-Coat, excuses himself by saying, "A great painter is born among us, a master of drawing also."

At the Pacquereau Gallery is to be found a delightful exhibition of nervous and sensitive drawings by Verge-Serrat. The Goemans Gallery reveals Dali as a surrealist of a minute style; while the Carmine Gallery shows the work of a talented colorist, Charles Clément.

BOL PORTRAIT MAKES £525

LONDON.—In the sale of old pictures at Messrs. Christie's on December 9th, which brought a total of £3,687 12s., a "Portrait of Don John, the Winner of the Great St. Leger, 1838, with W. Scott Up," by J. F. Herring, sen., fetched £504 (Fores). A portrait of a youth, in slashed dress, with red velvet cloak and red hat, attributed to Ferdinand Bol, made £525 (Savile Gallery); a set of ten London views, by J. Paul, £294 (E. Smith).

BELMONT GALLERIES

576 Madison Ave., N. Y.
Old Masters
Portraits of All Periods
Primitives of All Schools
 Paintings Bought
 Paintings Authenticated

SPANISH and FRENCH ANTIQUES

PRIMITIVES

OBJETS D'ART

ONANA & DE CORDOVA

148 East 50th Street, New York
 Paris Bilbao

Dikran G. Kelekian

Works of Art

Bankers Trust Building
 598 MADISON AVENUE
 Northwest corner of 57th St., New York
 Opposite American Mission, Cairo
 2 Place Vendôme, Paris

14,500 FRANCS FOR TABRIZ RUG

PARIS—Some beautiful oriental carpets, furniture and various objects belonging to the estate of the late M. X. B. and to different collectors were sold on December 4th by Me. Lair-Dubreuil, assisted by M. Piperno, expert. A Tabriz silk carpet brought 14,500 francs, and a similar one, 13,100 francs; a red ground Bidjer carpet,

12,000 francs; a Persian carpet with yellow ground, 11,500 francs, and another with red ground, 5,800 francs. Two bands of old Flemish tapestry went for 4,720 francs. Among the furniture a small Louis XVth style saddle back desk in veneered wood attained 7,800 francs; a Renaissance chest in carved wood, 3,100 francs, and two English mahogany chairs, 5,200 francs. A Regency clock with dial signed Panier, was knocked down at 1,700 francs.

D. A. HOOGENDYK & CO.



Panel
 11 x 7 1/2 inches.
 Signed in full.

From the Collections
 Hope, Decedene, Surrey,
 Lord F. P. Clinton-Hope
 (now the Duke of Newcastle).

PIETER CORNELISZ VAN SLINGELAND
 1640 Leiden 1691

HIGH CLASS PAINTINGS
 BY OLD MASTERS

AMSTERDAM

640 KEIZERSGRACHT

JAC FRIEDENBERG
 President

HUDSON

CHAS. FRIEDENBERG
 Vice-President

Forwarding and Shipping Co., Inc.

**CUSTOM HOUSE BROKERS, FORWARDERS,
PACKERS AND SHIPPERS**

**CUSTOM HOUSE
DEPARTMENT**

Our many years of experience has placed us in position to give unexcelled and smart service for promptly clearing shipments through the U. S. Customs.

**WAREHOUSE
DEPARTMENT**

With our excellent warehouse facilities, on arrival of shipments we have same examined by U. S. Customs at our warehouse (under Customs regulations), where they are carefully unpacked by experienced employees, and delivered free of all cases and packing material, if so desired.

**PACKING AND
SHIPPING DEPTS.**

We specialize in the handling and packing of works of art, paintings, fine furniture and household effects to all parts of the world, and also attend to boxing, crating and forwarding of domestic shipments.

On large shipments consisting of works of art, paintings, fine furniture and household goods, destined to England, France, Germany, Italy or Spain, we use Special Van cases which reduce the cost of transportation and packing, and also the possibility of damage.

NEW YORK

Office:
 17 STATE STREET
 Tel. Bowling Green 10330

Warehouses:
 507 WEST 35th STREET
 Tel. Chickering 2218
 323 EAST 38th STREET
 Tel. Ashland 7637

LONDON OFFICE: Hudson Forwarding & Shipping Co., Inc.
 (Cameron, Smith & Marriott Ltd.) Cable Address: Kamsmarat
 6-10 Cecil Court, St. Martin's Land, W.C. 2 (Tel. Gerrard 3043)

Represented in Boston, Baltimore, Chicago, Philadelphia and all principal cities of the world

Member of the Antique and Decorative Arts League

METROPOLITAN Galleries

578 Madison Avenue, New York

PORTRAITS and LANDSCAPES

of the

ENGLISH XVIII CENTURY
 DUTCH XVI and XVII CENTURY
 SPANISH XVII CENTURY
 VENETIAN XVI CENTURY

ALSO EARLY AMERICAN
 and CONTEMPORARY ART

*Dealers and Collectors
 are invited
 to visit our galleries
 or communicate with us
 regarding purchase or sale of
 paintings or collections*

GOOD PRICES IN DORMEUIL SALE

PARIS—At the Hotel Drouot Me. Lair-Dubreuil sold during the first week in December, art objects, furniture, ceramics and old tapestries belonging to the late Mme. Auguste Dormeuil and coming from the Chateau de Poissy and a Paris house. The first part of the sale comprised old paintings, engravings, ceramics and enamels. A round dish of Hispano-Moorish faience of the XVth century, brought 10,100 francs; a hollow dish of old Rhodes faience, 8,900 francs; two XVth century rectangular plaques of Limoges enamel, painted in grisaille, 5,600 francs; a mask and a small divinity in stone, 12,400 francs. A panel painting of the XVth century Flemish school, representing the Virgin and Child, attained 7,500 francs; three canvases of the French XVIIIth century school, representing vases of flowers, 6,800 francs; a panel by Kessel, painted with a vase and basket of flowers, 6,600 francs.

In the second session a hanging formed of an oriental fabric brought 23,000 francs; a small panel of petit point tapestry, showing Rebekah at the well, dating from the beginning of the XVIIth century, 19,100 francs; a XVth century silk band for a chimney piece, 12,100 francs; two Louis XV moulded wood armchairs covered with point tapestry with the Saint-Georges stamp, 6,800 francs; a large Louis XVI pier glass, with carved wood frame, 5,600 francs; three XVth century rectangular panels in colored silk embroidery, 5,000 francs.

The last session of the sale was important on account of the tapestries which were put up and the two rooms were filled with purchasers and others interested. The XVth century Flemish tapestry representing country pleasures went to M. Leman's bid of 280,000 francs. The set of eight XVIIth century Flemish "Verdure" tapestries brought 170,500 francs; a fine Louis XV Aubusson tapestry with a landscape after Oudry as subject, 60,400 francs; another tapestry of the same date and manufacture, representing "Le Marchand de Plaisirs" after a cartoon by Huet, 61,000 francs; a large XVth century Flemish tapestry showing a battle scene, 72,200 francs; a panel of point tapestry of the end of the XVth century, with personages as subject, 60,000 francs, and a table-cover in petit-point tapestry with Biblical subjects, of the end of the XVth century, 29,000 francs. Some good prices were obtained for the furniture. The large tester bedstead in waxed wood, of Portuguese work covered with point tapestry, attained 93,000 francs; a large Louis XV shaped desk in rose and colored wood marquetry with the supposed stamp of Latz, 51,000 francs; a four-leaved screen covered with point tapestry, partly of the XVIIth century, 10,000 francs.

78,000 FRANCS FOR SALON SUITE

PARIS—At the Galerie Georges Petit on December 5th Me. Henri Baudoin conducted a sale of old and modern pictures, art objects, furniture and tapestries which brought a total of about 800,000 francs. Among the big prices were those obtained for two Louis XVI sofas and four armchairs covered with Aubusson tapestry, which attained 78,000 francs; a veneered wood Louis XV chest of drawers signed N. Petit, 59,000 francs; a Louis XV veneered wood writing table, 36,800 francs; a small Louis XV table in veneered wood, with the mark Chateau B. V. (Chateau de Bellevue), 22,100 francs; a Louis XV gilt bronze clock, with dial signed Ageron, à Paris, 26,000 francs; a Louis XVI sofa and six armchairs, covered with Aubusson tapestry, 30,000 francs; a band of point tapestry of the beginning of the XVIIIth century, showing a personage and allegorical female figures, 29,600 francs; an XVIIIth century Aubusson tapestry, 16,000 francs.

EARLY REYNOLDS SOLD FOR 1,600 GNS.

LONDON—Expectations were realized at Puttick and Simpson's rooms on November 28 when the early Reynolds portrait of Captain John Foote reached 1,600 guineas, the bid of Messrs. Agnew. Reynolds received 40 guineas for the work, and was proud of it; retouching it with the colors used by his younger friend, James Northcote, R. A., in order that it should resist the fading influences of time.

FURNITURE IN HURCOMB SALE

Hurcomb's sale on December 9th included a Chippendale mahogany tripod table, together with a small circular table, which realized £200 (Mallett, of Bath); a pair of Chippendale chairs, £100 (Rixon); a Chippendale mahogany bureau bookcase, £185; a Hepplewhite mahogany settee, £112 (both J. A. Lewis); a Chippendale mahogany table, £110 (Lewis); and a pair of Sheraton chairs, £75 (Tudor Craig).

ESTABLISHED IN LONDON 1892
J. LEGER & SON, INC.
695 FIFTH AVENUE, NEW YORK
(Bet. 54th & 55th Sts.)



Mr. and Mrs. Payne and Daughter (afterwards Mrs. Pickard)
by A. W. Devis, size 25" x 30"

PERMANENT EXHIBITION OF PAINTINGS BY OLD MASTERS

LONDON
13, Duke St.
St. James's, S.W.1

BRUSSELS
178, Rue Royale

Members of the Antique & Decorative Arts League, Inc.
Members of the British Antique Dealers Association

PORTRAIT PAINTERS GALLERY

Exhibiting the works of leading American Portrait Painters.

Sittings arranged with leading artists best qualified to portray your special characteristics and personality.....

570 FIFTH AVENUE

Gerrit Vanderhoogt Etchings

Fifth Floor, Fine Arts Building
410 So. Michigan Ave., CHICAGO

NEWHOUSE GALLERIES INC.

DISTINGUISHED PAINTINGS AND WORKS OF ART

11 EAST 57TH STREET
NEW YORK

484 North Kingshighway Boulevard, St. Louis

Member of the Antique & Decorative Arts League, Inc.
Member of the American Art Dealers Association

SACK OF BOSTON

AMERICAN ANTIQUES

114 EAST 57TH ST. NEW YORK

Specializing in American Furniture
of the Revolutionary Period

THE GORDON GALLERIES

PAINTINGS
ETCHINGS
BRONZES

27 ADAMS AVENUE EAST, DETROIT

BOWER GALLERIES

Paintings

17th, 18th and early 19th century

ENGLISH SCHOOL

DRAWINGS WATERCOLORS MINIATURES

FAIRFAX HOTEL — 116 East 56th Street, New York

Telephone: Circle 5952

Room 715

ADOLPH ALONZO

EXPERT RESTORER of OLD MASTERS
119 West 57th Street New York

J. B. NEUMANN LIVING ART NEW YORK

FRANK K. M. REHN
Specialists in
American Paintings
693 Fifth Avenue New York
Between 54th and 55th Streets

D. B. BUTLER & Co

ENGRAVINGS - ETCHINGS
Artistic - Framing - Regilding
Paintings - Relined - Restored
116 EAST 57th ST., NEW YORK

CHRISTMAS SELLING SHOW
DECEMBER 2nd TO 21st
1 to 6 P. M.

G. R. D. STUDIO
58 West 55th St., New York

AUCTION SALES REPORTS

DESIGNES PAINTINGS

American Art Association-Anderson Galleries, Inc.—Oil paintings of the XIIIth to the XIXth century from the collection of M. Jean Desvignes of Paris were sold on December 18th, bringing a grand total of \$30,740. The low prices reported for many works in this sale should not be considered indicative of present values on characteristic and well authenticated works by these artists. A complete list of prices and purchasers, when obtainable, follows:

- 1—Harpignies, Henri Joseph. "Landscape," pencil drawing. \$30
- 2—Renoir, Pierre Auguste. "Sanguine drawing, signed." \$45
- 3—Millet, Jean Francois. "Interior with Figures," pen drawing. \$40
- 4—Pissarro, Camille. "In the Paddock," pencil and wash drawing. \$70
- 5—Sisley, Alfred. "Landscape with Figures," canvas. \$150
- 6—Craesbeck, Joost van. "Boor with Pipe," panel, 7¼x7 inches. \$90
- 7—Van Mieris, Willem Van. "Lady with Parrot," panel, 10¼x8¼ inches. \$120
- 8—Lavreince, Nicolas. "La Toilette," panel, 10x8½ inches. \$55
- 9—Dutch school, XVIIIth century. "The Visitor," panel, 10½x9 inches. \$80
- 10—Coques, Gonzales (Attr. to). Group of Family Portraits, panel, 12x7 in. \$90
- 11—Palamedesz, Anthonie (Follower of). "The Young Route," panel, 12x9½ inches. \$50
- 12—Venetian school, XVIIth century. "Orion and Diana," canvas, 14x10½ inches. \$55
- 13—Both, Jan. "Landscape with Figure," panel, 10½x14 inches. \$50
- 14—Duck, Jacob. "A Cavalier," panel, 15x10½ inches. \$110
- 15—Daubigny, Charles Francois. "Les Bords de l'Oise: Summer," canvas, 12¼x18 inches. \$400
- 16—Daubigny, Charles Francois. "Les Bords de l'Oise: Early Autumn," panel, 8¼x16 inches. \$160
- 17—Millet, Jean Francois. "The Woodcutter," chalk drawing, 18½x13½ in. \$120
- 18—Bonington, Richard Parkes. "Classical Interior with Figures," canvas, 12½x23 inches. \$150
- 19—Fyt, Jan. "Nature Morte," canvas, 17x25 inches. \$60
- 20—Verhaegt, Tobias. "Landscape with Figures," panel, 12½x18 inches. \$70
- 21—French school, XVIIIth century. "Portrait of a Lady," canvas, 22x18 inches. \$120
- 22—West, B. C., after Franz Xavier Winterhalter. "Portrait of a Lady," canvas, 20½x16¼ inches. \$150
- 23—Ingres, Jean Auguste Dominique, school of. "Head of a Girl," canvas, 24x20 inches. \$30
- 24—French school, XVIIIth century. "Portrait of a Lady," canvas, 23x19 inches. \$340
- 25—Dutch school, early XVIIIth century. "Portrait of a Gentleman Holding a Purse," panel, 26x19 inches. \$310
- 26—Van Spaendonck, Gerard. "Flowers," 25x20½ inches. \$90
- 27—French school, XVIIIth century. "Portrait of a Lady," canvas, 26x21½ inches. \$120
- 28—Magnasco, Alessandro (Attr. to). "Marine," canvas, 19x31 inches. \$60
- 29—French school. "Hortense Mancini, Niece of Cardinal Mazarin," canvas, 28½x23 inches. \$130
- 30—Simon, Francois Pascal. "Portrait of an Artist," canvas, 29x23½ inches. \$100
- 31—English school, early XIXth century. "Portrait of a Lady," canvas, 30x25 inches. \$230
- 32—Italian school, XVIth century. "Portrait of a Gentleman," canvas, 32x15½ inches. \$180
- 33—Pesne, Antoine. "Portrait of a Gentleman in Uniform," canvas, 32x25½ inches. \$160
- 34—Levrac-Tournieres, Robert. "Portrait d'un Echevin," canvas, 32½x26 in. \$180
- 35—Bocchi, Faustino. "The Torture Chamber," canvas, 28½x35½ inches. \$60
- 36—Van Ostade, Isaak van. "Noonday Rest," panel, 19x25 inches; J. Ringling. \$190
- 37—Zuccarelli, Francesco. "Pastorale," canvas, 25x30 inches. \$130
- 38—Lievens, Jan. "Our Lord Teaching in the Temple," canvas, 20½x25 in. \$170
- 39—French school, XVIth century. "Jean Bernard," panel, 18½x14¼ inches. \$200
- 40—French school, XVIth century. "Portrait of a Gentleman," panel, 18½x14¼ inches. \$70
- 41—Van Somer, Paulus. "Portrait of a Lady in White Ruff," canvas, 29x23½ inches. \$430
- 42—La Tour, Maurice Quentin de. "Portrait of a Gentleman in Blue," canvas, 18½x15 inches. \$400
- 43—Prudhon, Pierre, Paul. "Portrait of a Young Man," canvas, 20x16 in. \$325
- 44—Duplessis, Joseph Silfrede. "Victor Riquetti, Marquis de Mirabeau," canvas, 32½x19 inches. \$90
- 45—Mignard, Pierre. "Marie de Rabutin Chantal, Marquise de Sevigne," canvas, 28½x23½ inches. \$360
- 46—Van Goyen, Jan. "Chateau au Bord de la Meuse," panel, 14½x13 inches. \$1200
- 47—Bloemaert, Abraham. "Triptych," panel, 31x20 and 10 inches. \$125
- 48—Pourbus, Franz, the Elder. "Comtesse de Soissons," panel, 10½x8½ inches. \$220
- 49—Clouet, Francois, School of. "A Princess of the House of Hapsburg," panel, 9x6½ inches. \$350

- 50—Florentine school, XIVth century. "St. Elizabeth of Hungary and John the Baptist," panel, 11x7½ inches. \$230
- 51—Pietro, Sano di. "St. Jerome," panel, 12x14½ inches. \$225
- 52—Anselmi, Michelangelo. "The Madonna," canvas, 16½x13 inches; M. E. Paterno. \$525
- 53—Cuyt, Jacob Gerritsz. "Portrait of a Child," panel, 32½x26½ inches. \$475
- 54—Mor, Antonis. "Portrait of a Noblewoman," panel, 21½x14 inches; Balzac Galleries. \$2100
- 55—Cuyt, Albert. "Portrait of a Gentleman in Skull Cap and White Ruff," panel, 26x23½ inches; Mr. Ederkin. \$2400
- 56—Van Coxeyen, Michiel. "The Crucifixion," panel, 36x22¼ inches; Dr. Muller. \$550
- 57—Benson, Ambrosius. "Descent from the Cross," panel, 35½x23 inches. \$400
- 58—South German Master, XVIth century. "Adoration of the Magi," panel, 37x22½ inches; R. Lanman. \$900
- 59—Van Roemerswaelen, Marinus Van. "St. Jerome in Meditation," canvas, 35x25½ inches; Balzac Galleries. \$500
- 60—Isenbrandt, Adriaen. Triptych, arched panel, total height, 30½ inches; Dr. Muller. \$900
- 61—Raffaellino del Garbo. "Madonna and Child with Angel," panel, diameter 19½ inches; M. E. Paterno. \$2300
- 62—Sanzio, Raphael. "Madonna and Child with St. John," panel, 22x28½ inches; Paterno. \$4100
- 63—Dossi, Giovanni (Attr. to). "Jacob's Dream," panel, 48x63½ inches. \$375
- 64—El Greco (Attr. to). "Ecce Homo," canvas, 30x23 inches. \$100
- 65—Ferrari, Gaudenzio. "St. Paul," panel, 43½x30 inches. \$200
- 66—Swabian school, XVth century. "Altarpiece: Christ before Caiaphas," panel, 46x39 inches. \$360
- 67—Swabian school, XVIth century. "Altarpiece: St. John with the Man Possessed of the Dumb Spirit," panel, 46x39 inches. \$360
- 68—Romano, Giulio. "Jean d'Aragon, Princes Ascanio Colonna," canvas, 52½x39 inches; Balzac Galleries. \$1500
- 69—Caravaggio, Michelangelo da. "The Return of Joseph," canvas, 31x39½ inches. \$375

- 70—Goltzius, Hendrick. "Pieta," panel, 36¼x29 inches. \$100
- 71—Pourbus, Franz the Younger. "Portrait of a Nobleman in Fur-Trimmed Coat," canvas, 39½x31 inches. \$325
- 72—Albertinelli, Mariotto di Biagio. "The Holy Family," panel, 41x35 inches. \$225
- 73—Eugenio Lucas the Younger. "Fiesta," canvas, 26x33½ inches. \$160
- 74—Giordano, Luca. "Bacchanalian Fete," canvas, 71x117 inches. \$550
- 75—Venetian school, XVIIIth century. "View of Rome," canvas, 24x48½ inches. \$150
- 76—Neapolitan school, XVIIIth century. "Portrait of a Man Holding Musical Score," canvas, 26x29 inches. \$120
- 77—Italian school, XVIIIth century. "Ecce Homo," canvas, 31½x25 inches. \$110
- 78—Italian school, XVIIIth century. "Mater Dolorosa," canvas, 31½x25 in. \$20

MONIF PERSIAN ANTIQUES

American Art Association, Anderson Galleries, Inc.—Persian antiques from the collection of Hassan Khan Monif of New York City and Teheran, Persia, were sold by his order on December 20th and 21st. The grand total for the sale was \$14,480.00. Important items and their purchasers follow:

- 138—Double palace doors, Persian, about 1700; C. R. Yandell and Company. \$240
- 139—Same; C. R. Yandell and Company. \$220
- 144—Same; C. R. Yandell and Company. \$140
- 179—Panel of twenty-four Ispahan enameled tiles, Persian, about 1700; Mrs. Walter Beck. \$110
- 181—Same; Walter Seligman. \$130
- 184—Persian Kashan semi-antique silk rug; A. C. Jones. \$150
- 186—Same; A. C. Jones. \$100
- 187—Same; A. C. Jones. \$125
- 224—Double palace doors, Persian XVIIIth century; Mrs. P. Gillespie. \$240
- 225—Same; Mrs. P. Gillespie. \$240
- 228—Ispahan double palace doors, Persian, about 1700; Charles G. Arthur. \$360
- 230—Same; Charles G. Arthur. \$580
- 361—Pottery vase, Persian XIIth century; Warren Cox. \$200

QUEEN ANNE CHAIRS GO HIGH

LONDON.—At Christie's the Gerard Phelps collection of old English furniture sent from Montacute House, Somerset, totalled £6,713, reports A. C. R. Carter in the *London Daily Telegraph*. The chief prize consisted of a pair of Queen Anne walnut settees in their old coverings of striped blue and white damask. Acting for a private friend, Mr. Gordon Hannen paid 1,050 guineas for the pair.

Unlike the jewel company on the previous day, the professional collectors of furniture did not show much fervor, and affected to be a little perturbed by some recent news from New York, where, by the way, there happened to be a very remarkable exhibition of first rate Chippendale on view.

The best Chippendale piece in the Phelps collection was a mahogany oblong table on a carved tripod, 640 guineas (J. A. Lewis), who gave 350 guineas for a Queen Anne mirror. Six William and Mary walnut armchairs with canework backs brought 560 guineas (Whitaker).

The varied collection of decorative knives, forks, and spoons formed by that famous man of taste, the late Alfred Trapnell, realized £1,612 at Sotheby's. Trapnell was a very fine judge of old Worcester and Bristol porcelain and old English glass, and was greatly esteemed in his day. Some of the rarities in his sale showed wonderful craftsmanship in minute decoration. A Netherlands wedding knife and fork, the handles of which were engraved with a marriage ceremony and with a husband and wife in prayer, brought £60 (Nyburg), and many very beautiful specimens of delicate work ranged between £20 and £30.

OTTO BURCHARD & CO.

BERLIN PEKIN SHANGHAI



Bronze Tripod Incense Burner
Pre-Christian Era, Height 7 in.

EARLY CHINESE ART

IMPORTED DIRECTLY FROM CHINA
ALWAYS ON EXHIBITION

13 EAST 57th STREET NEW YORK

EDGAR WORCH

EUROPEAN ANTIQUITIES
CHINESE WORKS
OF ART

2 TIERGARTENSTRASSE :: BERLIN, W. 10

GALERIE CASPARI

HIGH CLASS

OLD and MODERN PAINTINGS

MUNICH

52 BRIENNERSTRASSE 52

The PROSPER GUERRY STUDIOS

NOW AT 113 EAST 62nd STREET, NEW YORK

Tel: Regent 9530

PAINTINGS
TREATED and RESTORED

BALZAC GALLERIES

OLD and MODERN
MASTERS

102 East 57th Street

New York

JULIUS H. WEITZNER

Old and Modern Paintings

SPECIALIZING TO THE TRADE

9 EAST 57th STREET

NEW YORK

POTTERY FOR SALE

Suitable for
Hand Painting Decorations

Small assortment of ash trays, candlesticks, vases, etc., made especially to be decorated and painted by hand. It is non-glazed and has not been colored in the burning.

REASONABLE PRICES

Write P. O. BOX 408, ASHEVILLE,
NORTH CAROLINA

COMING AUCTION SALES

American-Anderson Galleries

ASHFORTH LIBRARY Sale, January 7

The American Art Association-Anderson Galleries, Inc., announce that works of XVIIth, XVIIIth and XIXth century authors will appear in a small collection of books from the library of Albert B. Ashforth Jr., to be sold on the evening of January 7th. Among the authors represented by first editions of many of their important works are Joseph Addison, Sir Francis Bacon, James Boswell, Robert Burns, Lord Byron, Lord Chesterfield, Samuel Taylor Coleridge, Charles Dickens, John Dryden, Oliver Goldsmith, Thomas Gray, Dr. Samuel Johnson, Shakespeare, Laurence Sterne and Jonathan Swift.

Included among the most important items in the collection are: a portion of the manuscript of *Jack Sheppard* by William Harrison Ainsworth; a fine copy of the rare first edition of Philip Stanhope's *Letters to His Son*; a superb copy of the first edition of the Nuremberg Chronicle; a fourth quarto edition of *Othello*, of which but nine perfect copies are listed, and a first edition in pristine state of Sterne's *Sentimental Journey*, with the half titles and the lists of subscribers.

HIGGINSON-DONALDSON ET AL PAINTINGS Exhibition, January 4 Sale, January 8

A portrait group of Mr. and Mrs. Robert Raikes by Romney will be put on exhibition at the American Art Association-Anderson Galleries Inc., on January 4th in a collection of one hundred and twenty-two paintings, comprising the property of the estate of Francis L. Higginson of Boston, paintings assembled by the L. S. Donaldson Company of Minneapolis and a group of canvases from various consignors. The sale will take place on January 8th.

The portrait of Mr. and Mrs. Robert Raikes is a life-size portrayal of the distinguished philanthropist and his wife, done in three-quarter length before a neutral background. The picture is executed much in the manner of Romney's portrait group of Mr. and Mrs. Lindow, painted in 1770, and now in the National Gallery, London. The late Lionel Cust, curator of the Royal Collection, remarked of this picture: "This is Romney all over. Here you will find him at his best. . . . It is a splendid example of Romney."

Other works of the British school include Catherine Reed's group portrait "The Hanson Children," "Mrs. George Owen of Oakhampton" by George Henry Harlow and Sir Joshua Reynolds' "Admiral Viscount Keppel," all of which works have been examined by William Roberts and are sold with photographs bearing his autograph authentication on the back. By Robert G. Watson, British contemporary, are "Highland Cattle," and "Highland Sheep."

Among works by American artists are the "Portrait of a Gentleman" by Alvan Fisher, three portraits by George Fuller, included in the memorial showing of the artist's work at the Boston Museum in 1884, "Sunlight in the Woods," by George Inness and characteristic works by Daniel Ridgway Knight and John Francis Murphy. Examples by Thomas Moran, Theodore Robinson, Emil Carlsen, John Singer Sargent, Elliott Daingerfield, Albert Groll and Guy Carleton Wiggins are also found in the sale.

Works of the French school include a landscape by Michel, figure compositions by Dupré, Couture and Bouguereau, a Maxime Maufra and a characteristic painting of dogs by J. Rossseau. By Henry Moret is a colorful seascape. Among the works by Belgian artists is a "Landscape with Sheep and Cattle," by Klembeck and Verboeckhoven.

The Dutch painters are represented by the "Portrait of a Cavalier" by Isaac Luttichuys and Anton Mauve's "The Marsh."

By Adolph Schreyer is a characteristic canvas, "Pursued by Wolves."

ENGEL COLLECTION OF KIPLING FIRST EDITIONS

Exhibition, December 28
Sale, January 9

The American Art Association-Anderson Galleries, Inc., announce that the Solton Engel collection of Kipling first editions will be sold at their galleries on the evening of January 9th.

after being exhibited from December 28th. A copy of *The Courting of Dinah Shadd*, published by Hurst and Company, New York, which is included in this dispersal, constitutes an important Kipling discovery. The work has hitherto been undescribed and even unknown to collectors in this present first edition of the first issue. It is in reality a pirated edition which corresponds with Kipling's own reference to an edition issued without his consent and containing a little less than half the number of stories in the authorized edition.

Other interesting items in the sale include the hitherto undescribed first issue of Kipling's *Collected Verse*, published by Doubleday Page in 1907; an immaculate copy of *Werner's Readings and Recitations*, No. 2, containing *The Charge of the Light Brigade*, the first poem to appear in America under Kipling's name, and an equally fine copy of *Iver's Standard Recitations*, No. 26, first edition, first issue, in which is found *The Ballad of East and West*, "by Yussuf," which represents the first American publication of any of Kipling's work.

COHEN AUTOGRAPH COLLECTION

Exhibition, January 9
Sale, January 15

Letters and documents by signers of the Declaration of Independence, members of the Continental Congress, early American statesmen, etc., will be included in the sale of the Dr. Joshua I. Cohen autograph collection, which, according to an announcement recently received, will be sold at the American Art Association-Anderson Galleries Inc., on January 15th. The collection, which is sold by order of the Safe Deposit and Trust Company of Baltimore, under decree of the Circuit Court No. 2, of Baltimore will go on exhibition on January 9th.

A feature of the collection is an exhaustive and practically complete collection of Colonial and Continental

currency, accompanied by manuscript material for a *History of Continental Currency*, formed by Dr. Joshua I. Cohen. The collection includes not only rare specimens of the paper money issued by the early Colonies, but also that issued by the thirteen original states, as well as by private and public organizations. The Continental series issued by Congress is complete and includes specimens of each denomination and of each date of every issue. There are also many specimens of counterfeit and altered notes.

An extensive correspondence of Charles Carroll of Carrollton includes more than three hundred pieces in his own handwriting, with letter copy-books and a diary of happenings on his estate. Of especial interest is the splendid letter of John Adams, giving his opinion of the character and abilities of Hancock, historical notes on Massachusetts towns, etc.

GOLDSMID-STERN- SALOMONS LIBRARY Part I, Sale, January 16, 17 Part II, Sale, January 29, 30

The American Art Association, Anderson Galleries, Inc., announce that one of the largest groups of works illustrated by George Cruikshank which has come up for auction in many years, including books from the Bruton, Douglas, Truman, and other famous Cruikshank collections, a number of which are known only by one or two specimens, will go under the hammer at the Galleries the afternoon and evening of January 16th, and the afternoon of January 17th. At this time Part I of the library of Sir David Lionel Goldsmid-Stern-Salmons, Bart, known as the Broomhill Library of Tunbridge Wells, England, will be sold by order of his daughter, Mrs. Vera Bryce, of Broomhill, Tunbridge Wells. The second part of the collection will be dispersed the after-

noon and evening of January 29th and the afternoon of January 30th.

This library represents one of the most complete collections of rare colored plate books, and includes many rare works by Henry Alken, A. H. Forrester ("Alfred Crowquill"), Thomas Rowlandson, and others. There are also a large number of first editions of the works of Charles Dickens; the valuable collection of ornithological works by John Gould; the sporting books by Pierce Egan, Apperley, Surtees, Westmacott and others, all in superb condition. Practically every volume is handsomely bound by Riviere, Tout, Zaehnsdorf, or other well known binders.

The owner of this library, a well known scientist, and the first inventor of the electric automobile, was particularly interested in aeronautics and formed a collection of original drawings, rare engravings, portraits and posters depicting the history of ballooning and aerial invention of balloons by Montgolfier to the year 1869. This collection is bound in three imperial folio volumes and is one of the most complete and extensive collections ever got together on the subject.

6,200 FRANCS FOR CHERET PASTEL

PARIS—Some interesting prices were obtained by Me. Giarl at a sale of pictures and engravings, held at the Hotel Drouot on December 6th. A pastel by Cheret, "Les Fantoques," attained 6,200 francs; a cartoon by Lepine, representing the Luxembourg garden, 4,800 francs; a panel by Boudin, "Rentrée des Barques," 2,000 francs, and a water color by Villaret, "Sortie de l'Eglise," 1,950 francs.

AUCTION CALENDAR

AMERICAN ART ASSOCIATION
ANDERSON GALLERIES, INC.
30 East 57th Street
January 2, 3, 4—Playderman collection of American furniture.

NORBERT FISCHMANN GALLERIES

MUNICH, Briennerstrasse 50 b (opposite Schiller-Monument)

OLD PAINTINGS

GOTHIC SCULPTURES

SCHWARTZ GALLERIES

Marine and Sporting Paintings
Etchings by the Modern Masters

Mezzotints in color by S. ARLENT EDWARDS

517 MADISON AVENUE NEW YORK CITY
Near 53rd Street

VALENTINE GALLERY

43 EAST 57th STREET

MODERN ART

BRAQUE
CHIRICO
DERAIN
DESPIAU
DUFY
GROMAIRE
LURCAT
MATISSE
MIRO
MODIGLIANI
PICASSO
REDON
SEGONZAC
SEURAT

E.J. VAN WISSELINGH & Co

HIGH CLASS
PAINTINGS

PUBLISHERS
OF THE ETCHINGS BY
M. BAUER A. O.

78-80 ROKIN AMSTERDAM

MAURICE H. GOLDBLATT

Art Expert
Paintings Authenticated
and Appraised
219 No. MICHIGAN AVE.
Chicago, Illinois

The Pennsylvania Academy of the Fine Arts

The Oldest Fine Arts School
in America
DRAWING, PAINTING,
ILLUSTRATION, SCULPTURE

City School
BROAD & CHERRY STREETS
PHILADELPHIA
Country School
CHESTER SPRINGS
PENNSYLVANIA

Illustrated Booklets, Address the Curator

SCHULTHEIS GALLERIES

Established 1888
142 FULTON ST., NEW YORK

PAINTINGS

by American and Foreign artists
Mezzotints Etchings

C. W. Kraushaar Art Galleries

680 Fifth Ave. New York

PAINTINGS - ETCHINGS
and BRONZES

by Modern Masters
of American and European Art

FERARGIL

FINE PAINTINGS
and SCULPTURE

FREDERIC N. PRICE
President

37 EAST 57TH ST., NEW YORK

FREDERICK KEPPEL & CO.

On Exhibition

ETCHINGS
BY

Contemporary Artists

16 East 57th Street

London
Osaka
Peking



Kyoto
Boston
Shanghai

YAMANAKA & CO.

680 Fifth Ave., New York

WORKS OF ART
from
JAPAN AND CHINA

Good Pictures
Deserve
Good
Lighting

Write for our
new booklet on picture
lighting and accessories

DAY-BRITE REFLECTOR CO.
703 S. BROADWAY ST. LOUIS, MO.

£70 AN OUNCE FOR 1646 WINE-CUP

LONDON.—Despite the unsettled state of world finance, it was proved at Sotheby's on December 5th that fine and rare old silver continues to command a high valuation and a keen competition, reports A. C. R. Carter in the *London Daily Telegraph*. All the big collectors attended the sale, and surprised themselves by the altitude of their bidding, especially when a Charles I wine-cup, 1646, once belonging to the Merchant Taylors Company, attained 1,400s an ounce, or £812 for the trophy.

The final stage of the competition for this bell-shaped cup, engraved with the names of the wardens at a later date, 1660, lay between Mr. Ernest Permain and Mr. Lionel Crichton, the former having the winning call.

On June 13th last, at Christie's, the Merchant Taylors Company had to pay £80s an oz. in order to retrieve a porringer which had been presented to their affiliated branch at Oxford in 1667. In the December 5th sale Mr. Permain, who is usually supposed to be acting for a very ardent American collector, begged not to be questioned as to the ultimate destination of the wine-cup, which had been sent for sale by Miss Susan Lushington, of Bordon, Hants.

An early Charles II porringer with cover, standing on a large tazza embossed with a lion and lioness, leopard and unicorn, was found to bear the initials R. F., which appear also on the historic Royal font preserved in the Tower of London, on a tankard belonging to the Barber-Surgeons, and on the large salt at Trinity House, Hull.

Again Mr. Permain prevailed against a host of competitors, but it was a very dear victory, as the price, at 700s an oz., brought the bill for the porringer to £3,010. He also secured the Restoration tankard, 1660, with the same maker's initials, R. F. at 420s, or £709 10s.

The Great Fire of London has been accused of many acts of destruction. Some authorities now consider that it is not to be blamed for having destroyed most of the copies of the Third Folio of Shakespeare's plays, but silver experts are agreed that the

4,200 GUINEAS FOR A REYNOLDS

LONDON.—Christie's sale on November 29th of pictures by old masters from numerous sources realized £14,058, according to *The Times* of London. The most interesting single property comprised family and other portraits sold by Mr. Gerard Phelps, of Montacute House, Somerset.

Of these, the three by Sir Joshua Reynolds were the most important. There were two portraits, hitherto untraced, of Sir Gerard Napier, Bt. (1739-65), payment for which is thus recorded in Sir Joshua's cash-book under the year 1769: "Lady Napier for Gerard's whole length and a half length, £126." It was the latter, a three-quarter length figure in scarlet military coat and green vest embroidered with gold, wearing a three-cornered black hat, that fetched the best price. It was started at about 10 guineas, and fell at 4,200 guineas

records of names of silver designers went in the conflagration. For this reason the full name of R. F. is likely to remain unknown.

There were other great sums given in this section of the sale, notably 100s an oz. or £396, paid by Mr. S. H. Harris for a Charles II porringer, 1662, maker's mark E.T., above a crescent in a shield, and 330s an oz.—£213 15s 6d—for six silver escalloped shells, 1675 and 1679, given by Mr. Burfitt. The James II toilet service, by Anthony Nelme, 1685, realized £880, and Mr. Mallett, who is a keen collector of porringers and spice-boxes, acquired at 610s an oz. £1,175 15s 6d, a 1659 porringer, by A. M. (conjectured to be A. Moore), accompanied by this maker's circular spice-box.

As for the old silver belonging originally to the late Sir Francis Sharp Powell, of Bradford, the chief piece was a 1652 bleeding-bowl of appropriately severe design, with pierced trefoil handle, which attained 620s an ounce, £186 (Webster). Here, again, those baffling initials R. F. appeared.

to Messrs. Vicars, with Messrs. Agnew as underbidders. The larger picture, a whole length, in scarlet military coat, standing in a landscape, was bought by Mr. de Casseras for 620 guineas; while the third Reynolds, a portrait of the Hon. Henry Fane, son of the eighth Earl of Westmorland, in scarlet coat and vest, fetched 950 guineas (Agnew).

Of the eight family portraits (one was a group of five figures) by Thomas Beach, a pupil of Reynolds, the most important was a whole length of Thomas Horner, of Mells Park, Frome, who married Ann Phelps, and this realized 90 guineas (Turner). W. Dobson's portrait of Sir Robert Phelps (1586-1638), Kt., M. P., in black dress, holding in his hand a letter inscribed "Mr. Egerton's Petition, read and referred to the Committee for Courts of Justice," and dated 1632, fetched 280 guineas (Colnaghi and Company).

The collection of the late Mr. W. Garnett, of Quernmore Park, Lancaster, included Q. Brekelenkam, an interior with an old man making a shoe, which was sold for 320 guineas (Blaker); two by A. Canaletto, the Church of SS. Giovanni e Paola, Venice, with the Colleoni monument, gondolas and figures—840 guineas (Colnaghi); and the Rialto, Venice, with gondolas and figures on the Grand Canal—320 guineas (Blaker); G. Morland, the interior of a stable, with two farm horses, goat, and two farm hands—500 guineas (Blaker); and P. Veronese, the Virgin in red and black robes, reading from a book—520 guineas (Rothschild).

1,400 POUNDS FOR LYCIDAS FIRST

LONDON.—A small quarto volume of *Funeral Sermons* was recently sent to Messrs. Hodgson's, reports the *London Morning Post*. On examination it was found to contain a copy of the first edition of Milton's *Lycidas*, 1638, which was not mentioned in the manuscript "table of ye principall things . . . in this booke."

Messrs. Pickering and Chatto, on November 28th, had to pay £1,400 for it. Messrs. Maggs were the underbidders.

Lately discovered among some old papers which were on the verge of destruction is the brief story of the original of the will made by Byron shortly before he left England "without regret," for the first time, in July, 1809. At the Hodgson's sale it cost Mr. Gabriel Wells £120.

The same buyer also paid £280 for S. T. Coleridge's copy of *The Holy Bible*, 1822, with manuscript notes in his handwriting. Messrs. Elkin Mathews gave £380 for Wordsworth's and Coleridge's *Lyrical Ballads*, 1798, including the rare canceled leaves of Coleridge's poem entitled *Leviti*; or, *The Circassian Love Chant*.

The leaves comprising the poem *Leviti* which originally appeared in the *Morning Post* for April 13, 1798, are known in only two or three copies, one of which (Southey's) is in the British Museum.

Other good prices brought the total for the day up to £5,650.

GOTHIC TAPESTRY SOLD AT SOTHEBY'S

LONDON.—An extremely rare Gothic tapestry panel, about 9 feet by 5 feet, the property of the late Sir F. S. Powell, of Horton Old Hall, Bradford, Yorks, realized £3,200 at Sotheby's on November 29th, reports *The Times* of London. The buyers were Messrs. Acton Surgey, Limited, of Bruton Street, with Mrs. L. Harris as underbidder. The panel is woven with thirty-seven Biblical scenes, ranging from the Creation to the Birth of Christ, in wool with metal thread, probably South German, circa 1500. In the same sale a fine Louis XV kingwood writing-table, inlaid with parqueterie, mounted with ormolu, was sold for £800 (Vincent); and a pair of Louis XVI dwarf cabinets, signed N. Petit, 39 in. by 51 in., fetched £900 (H. Simmons). The English furniture in the sale was chiefly the property of Sir F. S. Powell, and included a Sheraton mahogany sideboard, the borders inlaid with satinwood and with contemporary handles, which was sold for £270 (Evan Thomas); a set of six Chippendale ladder-back chairs, the seats covered in horsehair, which fetched £200 (Tyler); and a set of seven Hepplewhite mahogany chairs, the arched backs with carved corners, which fetched £128 (Staal). The sale totaled £8,590.

JACQUES SELIGMANN & CO. INC.

3 East 51st Street, New York

PAINTINGS and WORKS of ART

Ancien Palais Sagan, 57 Rue St. Dominique

PARIS

9 Rue de la Paix

MAX SAFRON GALLERIES

IMPORTANT PAINTINGS BY AMERICAN AND FOREIGN MASTERS

New York

Saint Louis

OPENED

New low-priced section in the
ARCHIPENKO ART SCHOOL
16 West 61st St., New York
SCULPTURE—DRAWING
PAINTING—CERAMICS
From 1 to 4:30 P. M.

MACBETH GALLERY
PAINTINGS
BY AMERICAN ARTISTS
ETCHINGS

WILLIAM MACBETH, Inc.
15 East 57th St. New York

JACK NIEKERK
formerly with
BOUSSOD, VALADON & Co.
437 Heerengracht
AMSTERDAM, HOLLAND
23A Lange Houtstraat
THE HAGUE, HOLLAND
HIGH CLASS
PAINTINGS
Dutch and French

ARTHUR GOETZ

Old Paintings
Works of Art
Interiors

24-26 East 58th Street

New York

AMERICAN AND ENGLISH ANTIQUES
GINSBURG & LEVY, Inc.
815 MADISON AVENUE, NEW YORK

ARTISTS FRAMING CO.

Established over 25 years

INC.

57 East 59th Street

NEW YORK

PICTURE FRAMES

J. LOWENBEIN, President

COSTIKYAN & CO.
16 EAST 40TH STREET
NEW YORK

ANTIQUE & MODERN
RUGS
FROM THE ORIENT

LARGEST ASSORTMENT IN THE WORLD

SHAHISTAN RUGS WOVEN TO SPECIAL
DESIGNS ON OUR LOOMS IN THE ORIENT

Calendar of Exhibitions in New York

Ackerman Galleries, 50 East 57th St.—Etchings and Prints by American and British Artists.

Thomas Agnew & Sons, 125 East 57th St.—Exhibition of contemporary British artists, during December.

Ainslie Galleries, 677 Fifth Ave.—Paintings by Hildegard Hamilton, to January 1st. Paintings by G. Ingersoll, January 2nd to 17th.

American Art Association, Anderson Galleries, Inc., 30 East 57th St.—Paintings by Henry R. Beekman; paintings of big game and birds by Major A. Radcliffe Dugmore; screens and decorative panels by Florance Waterbury; medals by Madge Kitchener; and china in silver of Lela E. Stickney, to December 28th. Landscapes, water colors and etchings by John Dix and portraits by John da Costa, January 5th to 25th.

"An American Place," 509 Madison Ave.—Exhibition of fifty new water colors by John Marin, during January.

Arden Gallery, 460 Park Ave.—Exhibition of recent water colors and black and white sketches by Roy Brown, to December 31st. Animal drawings by Georges Hilbert, January 1st to 15th.

Art Center, 65 East 56th St.—Posters and Paintings by Fortunato Depero, to December 31st. Paintings by Anna Neagoe, to January 4th.

Babcock Galleries, 5 East 57th St.—Exhibition of selected small paintings by American artists and water colors by Harry Brown, to December 31st. Paintings and drawings by Angele Watson, January 2nd to 18th.

Balzac Galleries, 102 East 57th St.—Modern painting. Exhibition of paintings by Kislung, through December 28th.

Barbizon Branch Gallery of the Art Center, 140 East 63rd St.—Etchings and block prints by American artists, hand wrought jewelry, paintings by Gordon Mallet McCouch, to December 29th.

Belmont Galleries, 576 Madison Ave.—Primitives, old masters, period portraits.

Boehler & Steinhilber, Inc., Ritz Carlton Hotel, Suite 729.—Paintings by old masters.

Bonaventure Galleries, 536 Madison Ave.—Autographs, portraits and views of historical interest.

Paul Bottenwieser, Ambassador Hotel, Suite 504-6.—Paintings by old masters.

Bourgeois Galleries, 693 Fifth Ave.—Exhibition of American art, to January 4th.

Bower Galleries, 116 East 56th St.—Paintings of the XVth, XVIIth and XVIIIth century English school.

Brooklyn Museum, Eastern Parkway and Washington Ave., Brooklyn.—Permanent installation of nineteen American rooms, and exhibitions of paintings by Walter Shirlaw and pupils and by John R. Koopman and pupils, now current. 300 Norwegian prints assembled by the Norwegian Society of Graphic Arts, to December 31st.

James D. Brown, 598 Madison Ave.—Exhibition of paintings, porcelains, rare fabrics and objets d'art, now current.

Brunner Gallery, 27 East 57th St.—Exhibition of paintings by Othon Friesz, through January.

Burchard Galleries, 13 East 57th St.—Exhibition of early Chinese art.

Butler Galleries, 116 East 57th St.—Exhibition of etchings by contemporaries, through December. Sporting reprints and a group of views of old New York, through January.

Carlberg & Wilson, Inc., 17 East 54th St.—Exhibition of XVIIIth century English and French portraits, primitives and sporting pictures.

Chabrun Galleries, 556 Madison Ave.—Exhibition of the work of Helene Perdriat now current.

Charles of London, 730 Fifth Ave. (the Heckscher Building).—Paintings, tapestries and works of art.

Daniel Gallery, 600 Madison Ave.—A group of modern paintings, to January 5th.

De Hauke Galleries, 3 East 51st St.—Exhibition of modern French water colors and drawings, to December 31st. Paintings by Jacques Mauny, January 6th to 25th.

Delphic Studios, 9 East 57th St.—Recent water colors by Mario Toppi, to January 4th.

Demotte, Inc., 25 East 78th St.—Exhibition of Persian and Indian miniatures from the XIIth to the XVIIIth century, to January 1st.

Downtown Gallery, 113 West 13th St.—Third Annual Exhibition of the American Printmakers, to December 31st. Paintings of heads and flowers by A. Walkowitz, January 2nd to 21st.

A. S. Drey, 680 Fifth Ave.—Old paintings and works of art.

Dudensing Galleries, 5 East 57th St.—Group of modern American paintings and water colors by Count Bentivoglio and drawings by Mater Fehringier, through December. Exhibition of portraits (The Critics Hanged) by a group of American artists, January 13th to 31st.

Durand-Ruel Galleries, 12 East 57th St.—French paintings.

Ehrlich Galleries, 36 East 57th St.—Exhi-

bition of paintings appropriate to the Christmas season, during December. Exhibition of landscapes in oil and pastel by Louis J. Borgo, January 5th to 25th.

Ferargli Galleries, 37 East 57th St.—Exhibition of paintings and water colors by Vera M. White, to January 5th.

The Fifteen Gallery, 37 West 57th St.—Paintings by Charles A. Aiken and John I. H. Downes, to December 21st. Paintings by William A. Patty, to January 4th.

Fifty-sixth Street Galleries, 6 East 56th St.—New sculpture by Ivan Mestrovic; sculpture by Charles Desplau from the collection of Frank Crowninshield; and sculpture by Carl Milles, to January 11th. Sculpture and paintings of the West by J. Clinton Shepherd; sculpture by Sara Bötzaris and José de Creeft, and paintings by Teng-Kwei, December 30th to January 11th.

G. R. D. Studio, 58 West 55th St.—Exhibition of paintings by Lillian E. Abrams, Hubert Davis, Harold Graeter and I. Klein, to January 4th.

Gainsborough Galleries, 222 Central Park South.—Old and contemporary masters.

Gallery of Living Art, 100 Washington Square East.—Permanent exhibition of progressive XXth century artists.

Pascal M. Gatterdam Gallery, 145 West 57th St.—Exhibition of the work of prominent American painters.

Grand Central Art Galleries, 6th Floor, Grand Central Terminal.—Paintings by Edward W. Redfield and retrospective exhibition of the work of George de Forest Brush, opening January 7th.

Hackett Galleries, 9 East 57th St.—Exhibition of portraits by Leopold Seyffert, to January 18th.

Harlow, McDonald & Co., 667 Fifth Ave.—Exhibition of English sporting prints, and of a collection of etchings by Auguste Lepere, through December. Exhibition of fine prints by old and modern masters, through January.

P. Jackson Higgs, 11 East 54th St.—Authenticated old masters.

Holt Gallery, 630 Lexington Ave.—Christmas exhibition of small paintings by Chauncey Ryder and others, to December 28th. Exhibition of oil paintings by Franklin Bennett, January 2nd to 18th.

Edouard Jonas Gallery, 9 East 56th St.—Exhibition of paintings by Iwan F. Choultsse, to December 31st.

Kennedy Galleries, 785 Fifth Ave.—Water colors of wild fowl by J. D. Knap, through December 31st. Etchings and dry points by Tittle, through January.

Keppel Galleries, 16 East 57th St.—Exhibition of old prints in colors, to December 31st. Exhibition of water colors and contemporary drawings, through January.

Thomas Kerr, 510 Madison Ave.—Antiques.

Kleemann-Thorman Galleries, Ltd., 575 Madison Ave.—Exhibition of "Etchings by Contemporary Artists," during December. Exhibition of etchings by Angelo and Salvatore Pinto, through January.

Kleinberger Galleries, 12 East 54th St.—Old masters.

Knoedler Galleries, 14 East 57th St.—Exhibition of old English color prints, modern French drawings and water colors, during December. Loan exhibition of sixteen masterpieces, January 6th to 18th.

Kraushaar Galleries, 680 Fifth Ave.—Exhibition of water colors, etchings and lithographs by American artists, to January 3rd.

J. Leger & Son, 695 Fifth Ave.—Paintings by old masters.

John Levy Galleries, 559 Fifth Ave.—Old masters.

Little Gallery, 29 West 56th St.—Exhibition of silver by modern American craftsmen and Lapparra of Paris, English reproductions and antique silver, through January.

Macbeth Gallery, 15 East 57th St.—Exhibitions from the Summer Colonies, No. 3—Mystic, to January 6th.

Metropolitan Galleries, 578 Madison Ave.—American, English and Dutch paintings.

Metropolitan Museum of Art, 82nd St. and Fifth Ave.—Chinese paintings, modern prints and selected masterpieces in prints, through December. English embroideries, through January. Memorial exhibition of porcelains by the late Adelaide Alsop Robineau, through January 19th.

Mitch Galleries, 108 West 57th St.—Exhibition of paintings by Maurice Fromkes, to December 28th. Paintings by Stewart MacDermott, December 30th to January 18th.

Montross Gallery, 26 East 56th St.—Exhibition of paintings, water colors and etchings by Philip Evergood, through January 4th.

Roland Moore, Inc., 42 East 57th St.—Exhibition of antique furniture, textiles and works of art arranged by Ruth Teschner Constantino of Rome, Italy, to December 31st.

Morton Galleries, 49 West 57th St.—Paintings by Irene Standish, Dorothy Jones

and Doris Rosenthal, to December 30th. Etchings and lithographs of modern dancing by Eugene C. Fitch and paintings by Eva Bernstein, to January 13th.

Museum of Modern Art, 730 Fifth Ave.—Exhibition of contemporary American painting to January 11th.

National Association of Women Painters and Sculptors, 17 East 62nd St.—Annual Sketch Exhibition, to January 4th.

J. B. Neumann, New Art Circle, 9 East 57th St.—An exhibition of international moderns, American, French, German, Italian and Russian.

New York Historical Society, 170 Central Park West.—Exhibition of photographs of theatrical celebrities of the New York stage, 1850-1910, through February 28, 1930.

New York Public Library, 476 Fifth Ave.—Corridor, third floor, early views of American cities. Room 316; exhibition of lithographs and wood engravings by Honore Daumier, to March, 1930. Room 321; exhibition of portraits in lithography, through March.

New York School of Applied Design for Women, 160 Lexington Ave.—General exhibition.

Newhouse Galleries, 11 East 57th St.—Exhibition of sculpture by Phyllis Blundell, to December 31st. Paintings by Abel G. Warshawsky, January 6th to 20th.

Arthur U. Newton, 665 Fifth Ave.—Paintings by XVIIIth century English masters.

O'Hana and deCordova, Inc., 148 East 50th St.—Loan exhibition of rare books and first editions, property of the Columbia Bibliophile Society, December 21st to January 4th.

Opportunity Gallery, The Art Center, 65 East 56th St.—Paintings selected by Eugene Speicher, to January 11th.

Frank Partridge, 6 West 56th St.—Exhibition of old English furniture, Chinese porcelains and paneled rooms.

Portrait Painters' Gallery, 570 Fifth Ave.—Group of portraits by twenty American artists.

Rehn Galleries, 693 Fifth Ave.—Paintings by Louise Maloney, to December 28th. Paintings by Morris Kantor, December 30th to January 18th.

Reinhardt Galleries, 730 Fifth Ave.—Exhibition of flower and still life paintings by contemporary artists, to January 11th.

James Robinson, 731 Fifth Ave.—Exhibition of old English silver, Sheffield plate and English furniture.

Roerich Art Center, Riverside Drive at 163rd St.—Loan exhibition of Tibetan banner paintings; and portraits and landscapes by Frank Horowitz, during January.

Rosenbach Galleries, 202 East 44th St.—Fine paneled rooms, tapestries and fine English, French and early American furniture.

Paul Rosenberg & Company, Inc., 647 Fifth Ave.—Modern French paintings.

Schwartz Galleries, 517 Madison Ave.—Sporting and marine paintings by various artists.

Scott & Fowles, 680 Fifth Ave.—XVIIIth century English paintings and modern drawings.

Jacques Seligmann Galleries, 3 East 51st St.—Paintings, tapestries and furniture.

Messrs. Arnold Seligmann, Rey & Co. Inc., 11 East 52nd St.—Works of Art.

Silberman Gallery, 133 East 57th St.—Paintings, objects of art and furniture.

Marie Sterner, 11 East 57th St.—Paintings by children of the King Coit School, to December 30th. Exhibition of contemporary water colors, January 2nd to 19th.

Valentine Gallery of Modern Art, 43 East 57th St.—Exhibition of paintings by Henri Matisse, to January 4th.

Van Diemen Galleries, 21 East 57th St.—Old masters.

Vernay Galleries, 19 East 54th St.—Exhibition of XVIIIth century mantels and chimney pieces, mirrors, wall lights, oak and pine paneled rooms.

Weston Art Galleries, 644 Madison Ave.—Paintings

Weyhe Gallery, 794 Lexington Ave.—Exhibition of paintings and water colors of the American group, December 30th to January 11th.

Whitney Studio Galleries, 10 West 8th St.—Exhibition of paintings by Ward Lockwood, Hubert A. Morgan and Lucille Blanche, January 3rd to 16th.

Wildenstein Galleries, 647 Fifth Ave.—Exhibition of paintings of Italy by Katharine Kinsella, to December 31st. Exhibition of old and modern French paintings, January 5th to 31st.

Yamanaka Galleries, 680 Fifth Ave.—Works of art from Japan and China.

Howard Young Galleries, 634 Fifth Ave.—Selected group of old masters.

GAINSBOROUGH GALLERIES, INC.

RICHARD VITOLO
President

RICHARD E. ENRIGHT
Vice-President

Old and Contemporary
Masters

222 West 59th Street

New York

BRIMO, DE LAROUSSILHE

Works of Art for Collections
TAPESTRIES—PAINTINGS

From Early Middle-Age to the Renaissance

34 Rue Lafayette, and
58 Rue Jouffroy (Boulevard Malesherbes)
PARIS

PAUL-GUILLAUME

FIRST-CLASS PAINTINGS
Derain, Matisse, Picasso, Renoir, Cezanne, Modigliani, Manet, Douanier Rousseau, Soutine, Fautrier, Goerg, Utrillo, Seurat, Chirico, Marie Laurencin, etc., etc.
CHOICED PIECES OF ANCIENT NEGRO ART
59 Rue La Boétie, PARIS

BIGNOU First-class Paintings

8 Rue La Boétie
PARIS

ELISABETH PARAF

23bis Rue de Berri, PARIS (Champs-Élysées)
FIRST-CLASS OLD PAINTINGS
FRENCH FURNITURE (18th Century)

"L'ART MODERNE" LUCERNE

S.A. 3 STIFSTRASSE
PAINTINGS BY

Cézanne, Corot, Courbet, Daumier, Derain, Dufresne, Raoul-Dufy, Gas, Gauguin, Lautrec, Manet, C. Monet, Henri-Matisse, Modigliani, Pascin, Roussel, Signac, Utrillo, Vlaminck, Vuillard, etc.

ERNEST DE FRENNE

41 Rue de Seine, Paris
MODERN PAINTINGS
Early and recent works by Utrillo and Vlaminck

Chas. Kaufmann

Ancient Tapestries, Point
Old Paintings, High Antiques
23 Faubourg St. Honoré, Paris

J. WATELIN

XIX Century French Masters
11 Rue Auber
PARIS

Charles Pottier

Packer and Shipping Agent
14, Rue Gaillon, Paris
Packer for the Metropolitan Museum
New York

GALERIE VAN LEER

Painting since Cezanne
41 Rue de Seine, Paris (6)

J. FERAL

Ancient Paintings

7 RUE ST. GEORGE
PARIS

M. & R. STORA

Gothic and Renaissance
Works of Art
Paris, 32 Bis Boulevard Haussmann

KANSAS CITY

The Kansas City Art Institute announces that entries for the Midwestern Artists' exhibition to be held in its galleries from February 1st to March 3rd already are being received from various places.

The object of this exhibition is to encourage artists living in the territory surrounding Kansas City. To this end the Institute awards medals and makes every effort to make sales without charging any commission.

Rules governing this exhibition are as follows:

Eligible exhibitors must be residents of Missouri, Kansas, Oklahoma, Colorado or Nebraska.

Entry cards must be filled out for each piece and sent to the Institute not later than January 15th. Write carefully in order to insure a correct catalog. All exhibits must be framed. Labels must be firmly attached to every work.

Entries will be limited to four pieces of any one kind, although an artist may enter work in as many classes as desired.

Deliveries in person or by prepaid express will be received at the Institute on or before January 16th at 6 p.m. All work should be at the Institute by this date.

Exhibited work will be returned prepaid to out of town exhibitors. Local exhibitors will call for work not later than March 6th at 5 p.m.

Rejected work must be removed by exhibitors on or before February 8th, at which time out of town work will be returned collect.

The Kansas City Art Institute gold, silver and bronze medals will be

LOS ANGELES

Two annual group shows opened in Los Angeles the last of November. The Painters of the West opened their sixth annual exhibition at the Biltmore Salon and the Los Angeles Print Group in the exhibit room of the Los Angeles Public Library. These are both strictly showings of Western work but the print group is slightly more local in character than the Biltmore Salon show.

The Painters of the West presented a slightly smaller collection than usual owing to the failure of some invited artists to respond. Among the artists represented were: Charles M. Reiffel, William Ritschel, J. H. Sharp, Carl Oscar Borg, Jack Wilkinson Smith, Hanson Puthuff, Orrin White, Frank Tenney Johnson, Lon Megargee, Clyde Forsythe, George K. Brandriff, Kathryn Leighton.

Work by twenty-seven printmakers was displayed in the second annual showing of the Los Angeles group. Eight of the artists showed etchings, two lithographs and the rest wood blocks. Among the exhibiting artists were Barbara Morgan, Paul Landacre, Fred Monhoff, Dorothea Cooke, Carl Oscar Borg, Henri DeKruif, Richard

awarded the most distinguished works in the exhibition.

Insurance should be carried where desired by exhibitors. Since the Institute is a detached and well guarded brick building no responsibility will be accepted for loss or damage. All work is accepted with this understanding.

The jury of selection and award will be selected from among the foremost artists and critics available.

Day, Enrique Jackson, Franz Geritz, Douglas Cummings, Dorothea Thornes, Lucie Billings. . . .

Paintings by Italian and Flemish artists of the XVth and XVIth centuries form the December exhibition at the Wilshire Galleries, together with etchings of California by Hal J. Brothers. . . .

An exhibition of paintings by George and Martin Baer was recently on view at the Los Angeles Museum, loaned by the Dalzell Hatfield Galleries. December 3rd there opened a showing of French regional costumes and also an exhibition by the Younger Painters' Club and photographs by E. A. Nievera. . . .

Paintings and etchings of dogs by Edith Derry Wilson were shown at Cannell & Chaffin's through last week.

NEW HAVEN

Six early Christmas mosaics from the Gerasa of Desapolis are to be seen in the Sculpture Gallery at the Yale Museum of Fine Arts. These derive from the VIIth century A. D. and were excavated by the Yale-British School Archaeological Expedition of 1928-29. Diminutive blocks of cream, terracotta and black form the patterns, two of the designs comprising an octagon. One of the large fragments of this durable form of decoration bears an inscription. Serpentine and strap designs make handsome borders on others.

CLEVELAND

Two exhibitions of unusual importance are being shown at the Cleve-

land Museum of Art during the month of January. The largest exhibition gallery is given over to an oriental show. A smaller one contains a most interesting group of Spanish and Portuguese Textiles from the XIIIth through the XVIth centuries.

The greater part of the oriental exhibition is devoted to objects from China, but Japan, Cambodia and Korea are also represented. The apparent prejudice in favor of China is due solely to the fact that a loan exhibition of this kind must be made up of things accessible at a given time.

Sculpture, ceramics, paintings, bronzes, textiles all lend the beauty of their particular qualities to the whole. The soft shades of old embroideries, the brilliance of Chinese glazes, the green of ancient bronzes with here and there a bit of gold or of archaic jade, contribute to the effect.

One of the outstanding pieces is the life size figure of a Bodhisattva (early Tang dynasty). The figure stands in perfect poise and repose, but the draperies give a decided sense of movement, that of a celestial being who knows no effort.

Among so many examples, it is difficult to pick a few. But "The Two Scholars," a Sung painting attributed to Li-Lung-Mien, cannot fail to attract the visitor by the marvelous surety of its line, the delicacy of the detail and the uncanny life-like quality in the figures of the two old men. They fairly radiate vitality, the strength of the old that, having survived so much, can withstand anything.

No one can fail to be attracted by the marvel of color and design found in the pottery. Especially lustrous are a jar of unique shape with the incomparable Sang de Boeuf glaze, a burnt orange bottle (Chien Lung) and the very fine group of Ming ware.

LOUISVILLE

From December 1st to 15th the J. B. Speed Museum showed a group of paintings by Paul King, and from December 8th to 22nd, paintings by W. Lester Stevens. Mr. King's recent sojourn in Spain was reflected in his "Cuenca," "Old Ruins-Ronda," "Cueca Gardens," and "Roman Bridge-Ronda, Spain." Besides the landscapes there were about half a dozen portraits in the showing.

A wide variety of subjects was seen in the works shown by W. Lester Stevens. There were between thirty-five and forty canvases included in the exhibition, among which several painted along the Delaware River and at Princeton had particular appeal.

There has been recently loaned to the Museum a portrait of Mme. Prudence de la Pierre, wife of Sieur Etienne de la Pierre and daughter of Jacques Jerome, first Huguenot minister in Ireland, who fled from France at the time of the revocation of the Edict of Nantes. The work is done by Sir Godfrey Kneller, court painter to Charles II, James II, William III, Anne and George I, and is loaned by James Clark.

The museum is sponsoring two exhibits for the month of January. One will be the paintings and original drawings of Elihu Vedder, the other a group of portraits by G. P. A. Healy. Some fine examples of Healy's work are in Louisville, and the Museum has extended an invitation to those who own portraits to lend them during the museum's special exhibition.

DURLACHER BROTHERS

ITALIAN PICTURES
WORKS OF ART

NEW YORK
25 West 54th Street

LONDON
142 New Bond St.

Established 1843

Robert C. Vose

(Established 1841)

PAINTINGS

by Old and Modern Masters

CARRIG-ROHANE
Carved Frames

559 Boylston Street
Copley Square BOSTON

PAUL BOTTENWIESER

OLD MASTERS

Ambassador Hotel, New York

Park Ave. and 51st St., Suite 504 to 506

5 Bellevuestrasse, Berlin W. 9.

Opposite the Hotel Esplanade

JULIUS LOWY

[INC.]

HIGH GRADE
PICTURE FRAMES

Antiques and Reproductions

ALSO—RESTORING—REGILDING—RELINING

25-27 West 56th Street, New York

NAUM M. LOS
SCHOOL OF ART
Thorough Fundamental Training in
Sculpture - Drawing - Painting
Constructive Anatomy
Day, Evening and Summer Classes
1947 Broadway Phone Trafalgar 0022
New York City Write for Circular.

L. ORSELLI
Italian Antiques
3 Borgognissante
FIRENZE, ITALY

The Clapp & Graham Company
514 Madison Ave., New York
OLD and MODERN PAINTINGS
and WORKS of ART
Estates Appraised or Paintings Bought

ETCHINGS BY
ANGELO AND
SALVATORE PINTO
During January

KLEEMANN
THORMAN
GALLERIES, LTD.
575 Madison Ave., New York

Scott & Fowles

Paintings

Drawings

Bronzes

680 Fifth Avenue
(Fifth Floor)

Between 53d and 54th Sts.
NEW YORK CITY

BABCOCK

GALLERIES

5 East 57th Street N. Y.
Paintings—Water Colours
Etchings

N.E. MONTROSS

Works of Art

MONTROSS GALLERY
26 East 56th St. NEW YORK

HEINEMANN GALLERIES

LENBACH PLATZ 5 & 6, MUNICH

HIGH CLASS PAINTINGS
ANCIENT and MODERN

HANSEN GALLERIES, Inc.

SCHWEIZERHOFQUAIS, LUCERNE

THOMAS J. KERR

formerly with

DUVEEN BROTHERS

IMPORTANT PAINTINGS BY OLD MASTERS
ANTIQUE WORKS OF ART

TAPESTRIES

FURNITURE

510 Madison Avenue (4th floor)

New York